Music Week

July 2023

TINA TURNER

1939–2023

Remembering a global superstar

MUSIC WEEK — AWARDS —

All the winners from our biggest ceremony ever

NICK DRAKE

The folk legend finding a new audience

ROUND HILL MUSIC

CEO Josh Gruss on the publishing powerhouse

SPEEDY WUNDERGROUND

Inside the indie's fast & curious world

NATALIE WADE

The PPL's champion fights for change

THE RAVEN AGE

Taking heavy music to the masses

"People said I was too weird to have a big hit"

KIM PETRAS

The inspirational trans icon breaking pop's boundaries

FUTURE

DIGITAL EDITION

VISIT…

LANZAROTE
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TINA TURNER
1939 - 2023

"Turned my heart into a glacier"

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Music Week is a member of the Periodical Publishers' Association ISSN – 0265 1548

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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

Chief Executive Officer **Jon Steinberg**
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Tel +44 (0)1225 442 244

Printed by Buxton Press Ltd, Palace Road, Buxton, Derbyshire, SK17 6AE

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Welcome to

Music Week...

Banks' account

Well, a few days on, I'm just about recovered from the Music Week Awards 2023. Sort of. A few more weeks of sleep should do it. I said it on the night, but I'll say it again: thank you to everyone who helped make the sell-out event our biggest one ever, and congratulations to all the nominees and winners. You can turn to page 68 to see our Awards gallery and don't forget you can read all the winners' interviews online, including our exclusive digital cover story with the latest winner of the Strat, Emma Banks.

What wasn't lost on me during Emma's wonderful speech was that she selflessly used her moment in the spotlight to call on support for causes close to her heart, such as Nordoff And Robbins, grassroots venues and the petition to stop the closure of O2 Academy Brixton.

"We need to make sure music education is funded in our schools, and it's also our responsibility as a united music community to preserve and support grassroots music venues so that future generations can experience the magic of live music," said Banks. "I also want to point out that everyone needs to do all they can to make sure that Brixton Academy stays open, and that is no joke. As lame as it sounds, sign that petition. We will be in a far worse off place if Brixton Academy doesn't exist."

The loss of lives during a crowd crush at Asake's gig at Brixton in December 2022 was a tragedy that should never have happened. Those lives can never be replaced and the causes need to be fully understood and addressed. But the Met Police's application for the O2 Academy Brixton to have its licence revoked has, in turn, provoked over 100,000 people to launch a petition to save it, arguing that the storied building itself should not suffer the consequences. Aside from the immense impact on the local economy, what is at risk is the loss of a real piece of history and culture. At the time of writing, the petition has 112,931 signatories on Change.org. A huge number, yet you feel it could – and should – be even higher.

One lesson can be found in Nashville. The Ryman Auditorium is a legendary venue – and still active – but also a museum full of tourists by day. It was designated as a National Historic Landmark in 2001. In other words: Nashville treats the Ryman like the sacred place it is. There are so many venues in the UK that deserve similar reverence. Once they're gone, they're gone. To this day, I still hear people cursing the closure of the Astoria.

It's not just the legendary sites that deserve our protection, either. I would urge everyone to consult the panel on Music Venue Trust CEO Mark Davyd's Centre Stage column on page 75, which is dutifully updated each month. There have been 47 grassroots closures this year. Clearly, there is much to be done.

As it stands, the last gig I saw at the O2 Academy Brixton was Chicago punks Rise Against in November 2022. I truly hope it was not my final time watching a show there.

George Garner, Head Of Content

IMPORTANT ANNOUNCEMENT

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TINA TURNER

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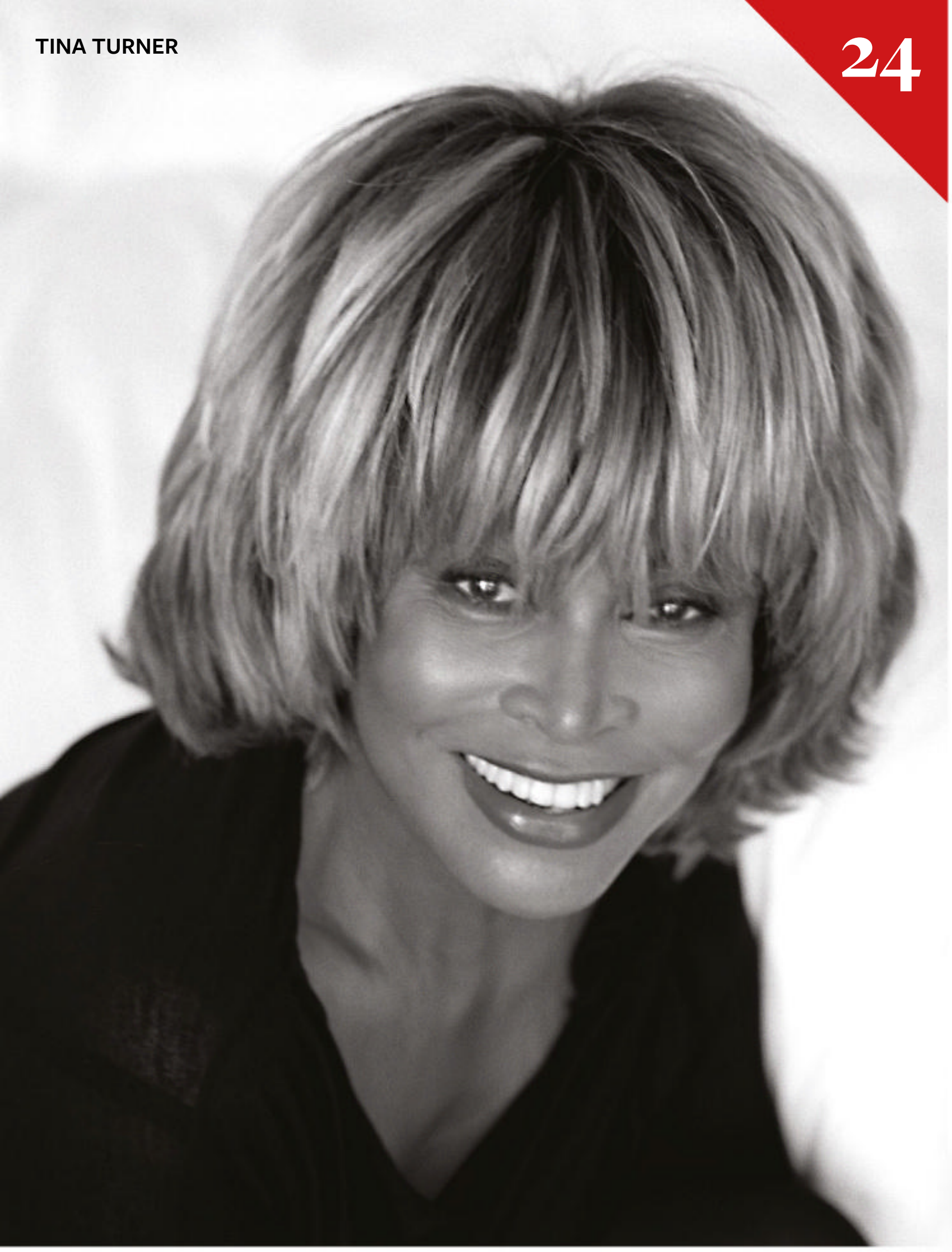

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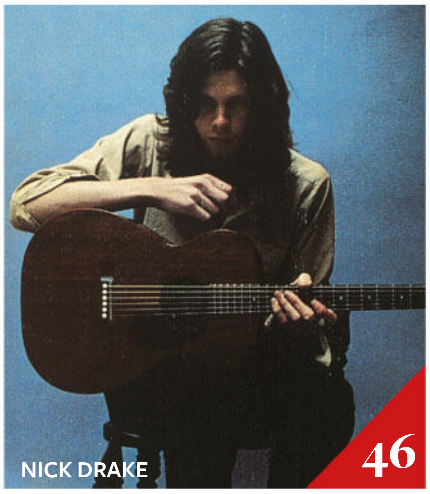

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PHOTOS: Jason Al-Taan, Louise Haywood-Schiefer, Holly Whitaker, John McMurtrie, Warner Music Group, Paul Cox

THE BIG STORY

Red alert: How Red Light's expanding UK operation is taking over the charts

UK boss James Sandom on the growing opportunities for the management firm, as a reshaped team leads the charge for their artist and songwriter clients

— BY ANDRE PAINE —

Red Light Management's James Sandom has spoken about the "rich opportunity" across the music sector as it unveils a new team.

The global management firm, which was founded by Coran Capshaw three decades ago, represents dozens of acts including Luke Bryan, Bonobo, Maren Morris, Lionel Richie, Sugababes, Chris Stapleton and Interpol.

Red Light has now taken on Mumford & Sons, who are managed by Coran Capshaw, Izzy Zivkovic and Gavin Batty.

"They're a fiercely ambitious band with great times ahead," said Sandom, Red Light's London-based managing partner. "It's exciting to open up new relationships and new partnerships."

Australian rock act Gang Of Youths are also new to the roster.

In the UK, the team has expanded to 40. Key appointments include Lisa Ward, who has been promoted to MD, and Carly Garrod, who has been upped to general manager.

"As the business grows, it's rewarding to see this opportunity for two of the big characters within our company," said Sandom. "They have further developed their experience and skill sets to merit new roles in which they will thrive."

Ward, whose previous roles include label manager at Fiction, has high expectations for the partnership with Sandom.

"He is forever positive, energetic and relentlessly driving forwards, which completely embodies the entrepreneurial spirit of the company," she told *Music Week*. "It feels like a very exciting time for me to take this step forward and help run Red Light's London business alongside him – we have a group of amazing people and such huge potential in our midst."

"I've needed a co-pilot to work alongside me in running the company," said Sandom. "She is someone who understands what each manager is, what their ambitions may be, what the potential is in each project, and what they're going through."

Red Light has taken on managers including Philip Morais from YMU, whose clients include Alex Metric (Silk City & Dua Lipa) and Owen Cutts (Stormzy), as well as Owyn Sidwell and Jasmine Murray (DJ Jaguar and writer/producer Tom Demac).

Ashley Sykes and Adam Midgley, who previously worked at EMI and Island respectively, have also joined the company. The pair's clients include Issey Cross, Jana Diab and Ray Laurel.

Red Light is building a writer-producer roster in partnership

> "Managers are more important than ever, we are handling the development"
>
> James Sandom, Red Light

Leading lights: *(L-R) Philip Morais, Mike Ajayi (AMF president), Carly Garrod, James Sandom, Ashley Sykes, Owyn Sidwell, Tyler Brown, Jasmine Murray (not pictured – Lisa Ward)*

with ex-Syco MD Tyler Brown's company Funfair Management.

"The roster goes from strength to strength with Jon Shave joining the company this year," said Brown. "He's had hits with some of the biggest artists in the world, and this looks like being his strongest year to date with records coming with Joel Corry, Charli XCX, Flowerovlove and Rita Ora."

Last month, writer and producer Lewis Thompson had a role in five concurrent Top 30 airplay hits, including Mae Muller's I Wrote A Song. Red Light's roster of hitmakers recently gave them five concurrent Top 40 singles.

"The client base on that side is gradually expanding," said Sandom. "Lewis has emerged as one of the most successful British writer-producers."

Current releases by the producer-writer roster include Side Effects by Becky Hill & Lewis Thompson (co-written and produced by Thompson and Jon Shave); Joel Corry & Caity Baser collaboration Dance Around It; Top 10 hit React by Switch Disco & Ella Henderson (co-written and produced by Punctual); and the forthcoming album by Anne-Marie, which features co-writes from Henry Tucker, including the hit Psycho (with Aitch).

The growth of Red Light has been fueled by investment by music-focused media company Firebird Music Holdings, which has taken a stake in the firm.

"The partnership with Firebird strengthens our ability to invest," said Sandom. "Our relationship with them is very strong. This year in particular, we've really found our feet with that dynamic and partnership – they're a great group of creative minds with the ambition that really matches Coran's and Red Light's as a whole."

The timing of the Firebird partnership has also been important.

"The music sector is rich with opportunity and new routes to do intelligent business, new paths to revenue and the confidence in the entertainment sector that some predicted coming out of the pandemic," said Sandom. "[Firebird] helps us enormously with some very smart marketeers, digital expertise and data expertise to understand some of these opportunities and how to do a better job in harnessing the audience out there."

The latest development is the launch of Funfair Records alongside Red Light's existing label partnerships with AMF, ATO and Chess Club. Following the impact of Lauren by Oden & Fatzo (184,497 sales – Official Charts Company), the burgeoning label has hired a scout and senior A&R manager.

"We want a couple of records to do the talking before shining a light on that specifically," said Sandom. "It's predominantly a dance label specialising in commercial dance music, with a couple of very exciting releases ahead."

Brown acknowledged the support of Capshaw and Sandom for "believing in the label and sharing the same ambition for what it could become".

Red Light's Matt Johnson was nominated at the Music Week Awards alongside Whitney Asomani for their work on Sugababes. Johnson, who has added RuthAnne (Becky Hill, Niall Horan) to his roster, works on the SheWrites initiative for female writers and producers with client Violet Skies.

Amid the ongoing challenges around breaking new talent, Sandom said that Red Light's strengths are based in Capshaw's fundamental approach at launch.

"One of the challenges we all face in the modern business is that of slowing people down enough to focus on embracing an artist rather than just the transient world of hearing a track and liking it," he said. "It takes patience, investment and tenacity to slowly immerse the audience, and we're getting better at that. We've always had the artist development and artist-first ethos, but in 2023 we're getting a lot sharper and better, with our access to data and a higher tier of forward-thinking audience management."

Sandom suggested that managers have become even more central.

"I would say that managers are more important than ever," he told *Music Week*. "By and large, we're handling the artist development and their direction. As the needle has shifted, the importance of guidance on careers and the intelligent route to market has empowered the managers even more – and most importantly empowered the artists.

"I feel a greater sense of responsibility in 2023 than ever before. When you commit to an artist, it's a big commitment."

PHOTO: Laura Taylor

MUSIC VIDEO

Home video: Vevo revives music television for artists and labels

The video network's SVP of content, programming & marketing, JP Evangelista, talks connected TV, new talent, bigger budgets and catalogue opportunities

BY ANDRE PAINE

***Discovery channel:** FLO at Vevo's London studio as part of the 2023 DSCVR programme for new talent*

"Connected TV harks back to the glory days of MTV"
JP Evangelista
Vevo

***French connection:** Christine & The Queens at Vevo's studio*

Vevo's JP Evangelista has spoken about how the rise of smart TVs is powering the next phase of music video as a creative form for artists.

The SVP of content, programming & marketing was interviewed by *Music Week* during a visit to London, which is home to one of the company's three studios, alongside New York and LA. As a Vevo exec of 14 years, Evangelista has a long-term perspective on the promotional format.

"It's probably safe to say that the music video is more important now than ever in an artist's trajectory," he said. "It is a focal piece for fanbases and for new fans to discover artists.

"With our distribution footprint, we're really bringing those videos to the forefront for fans everywhere and how they want to consume them."

Vevo's 800,000-strong catalogue is amassing 25 billion views a month. Users can view individual videos, or access Vevo's linear programming of themed channels and playlists.

"We have very strong consumption numbers, with a lot of those now moving back towards the television," said Evangelista. "That's been a real phenomenon that we've seen over the course of the last four or five years. It harks back to the glory days of MTV in the '80s."

The Vevo veteran noted that label budgets of £250,000 for videos are increasingly common, with a dozen or so each year above £1 million.

"There's a whole [ad-funded] monetisation vehicle now that helps support the creation of these higher budget videos," he said.

While YouTube remains the dominant form of consumption, smart or connected TV (CTV) has opened up revenue opportunities from advertising and increased engagement with artists' videos.

"It's a new medium that allows for the expansion of an artist's footprint," Evangelista said. "Over the last five to six years, it's been an area that we've been able to run aggressively – [previously] music wasn't prominently displayed [on TV] for a period of time."

Almost one third of the video network's global views are now via the TV screen, although that still includes smart TV consumption via YouTube.

Vevo has been developing its proprietary CTV app and TV channels, which attracted five billion views last year. The app relaunched in 2022 with an improved user experience and personalisation. It was nominated at the Music Week Awards 2023 in the Music Consumer Innovation category.

Evangelista said that the move into CTV has expanded the potential reach for artists globally.

"That has run concurrently with the growth of DSPs like Spotify and Apple Music at the same time, but it allows us to bring that specific art form back to the living room," he said.

Watch times are significantly longer on TV, at around 30 minutes on average, compared to one or two music videos on the go via mobile.

The CTV app allows access to themed Vevo channels globally on connected TV platforms including Amazon Fire, Samsung TV Plus, Pluto TV, Hulu, Roku and Google TV.

Vevo works with around 35 CTV partners on placement of video premieres and exclusives to drive promotion on each platform. In the UK, Vevo is expanding from five to 10 channels.

"There will be more genre and decades representation in the UK," said Evangelista.

Connected TV advertising revenue now represents 50% of Vevo's direct advertising revenues, up from just 4% three years ago. Advertisers can now buy ads upfront with Vevo.

"It allows us to have advertisers in the same way that they buy traditional television," said Evangelista. "We're able to plan revenue much better now that it's shifted more towards television than when it was a digital-only marketplace."

While advertising revenues are not disclosed, Evangelista described them as "significant" and growing.

Vevo films original content featuring more than 300 artists every year, including its Official Live Performance strand for huge names, such as Ariana Grande, Justin Bieber and J Balvin.

Evangelista underlined the full support for breaking acts with the DSCVR programme, including filmed performances and marketing. The 2023 line-up includes FLO, Piri & Tommy, Wesley Joseph and Flowerovlove.

"We've seen amazing success with the artists picked on the list," said Evangelista. "We don't get every single one right, but we bat at a fairly high average – Sam Smith and Billie Eilish, among others, came through the programme."

A new format, Extended Play, is set to launch with Niall Horan. It features multiple songs and artist commentary filmed in a unique location.

Earlier this year, Trending On TikTok was launched as a round-up of the top new videos.

"It's a natural partnership," said Evangelista. "We wanted to have a marriage of the official music video with all the fan interpretations that were recurring across TikTok."

In common with DSPs, catalogue has also been a key driver of growth for Vevo.

"Connected television has been a saving grace for us in the catalogue world," said Evangelista. "We'll be releasing a 2010s-themed channel on Samsung TV Plus – even that is now considered catalogue, if you can believe it."

FOR THE RECORD

THE BIG CHANGE

IMPALA has honoured Women In CTRL with its Changemaker award in recognition of their work supporting music creators and professionals from underrepresented groups. Women In CTRL was founded by Nadia Khan to advance gender equality in the music industry. “This recognition affirms our work, inspires us to continue and highlights the independent community’s collective determination and passion in driving positive change within the music industry,” said Khan.

PHOTO: Ollie Adegboye

THE BIG AWARDS

Nordoff And Robbins has revealed that Stormzy will be honoured with the flagship O2 Silver Clef Award at the London ceremony on June 30. Wet Leg will receive the Ticketmaster New Music Award, while Biffy Clyro will collect the award for PizzaExpress Live Best Live Act. Neneh Cherry is to be honoured with the Tysers Outstanding Achievement, Mark King of Level 42 will receive the American Express Icon Award, and Ayanna Witter-Johnson will be presented with the PPL Classical Award.

THE BIG VISION

Sony Music Group chairman Rob Stringer has spoken about the impact of AI on music during a presentation for investors.

“We are at the gateway of a new technological era with AI,” he said. “And unsurprisingly, music will be a core component of this process. AI promises to provide us tools so that our artists and writers can create and innovate. It also heralds greater levels of insight through machine learning, as well as potential new licensing channels and avenues for commercial exploitation.

“There is a lot of opportunity in this area to be excited about throughout our company. We are greatly aware of the challenges ahead too. We will protect our creators on every level possible, whether it be creative, financial or legal in basis.

“Infringement and unauthorised usage of their rights should be the basis for a unique new set of artist and songwriter protections industry-wide. Tech does not simply overrule art.”

Sony has seen global success in the past year with acts such as Harry Styles, Bad Bunny, Beyoncé, SZA and Miley Cyrus.

Outlining the major’s performance, Stringer said: “We are achieving great success through our strong creative vision and laser focus on our business, having delivered record financial results on our key metrics for a sixth consecutive year.

“We outpace the industry in many of these benchmarks and this has led to us increasing our revenue from $4.1 billion in fiscal year 2018 to $7.6 billion in fiscal year 2022.”

THE BIG REPORT

The government has accepted the Culture, Media & Sport Committee’s recommendation on establishing a music industry remuneration working group. The report by MPs follows its long-running inquiry into streaming. Dame Caroline Dinenage, chair of the committee, said: “The creation of a working group… is a welcome step towards addressing the frustrations of musicians and songwriters whose pay falls far short of a fair level given their central role in the success of the music streaming industry.”

PHOTO: Roy Rochlin/Getty Images

THE BIG TRIBUTES

Tributes have been paid to The Smiths’ bassist Andy Rourke, who has died aged 59 following a long illness with pancreatic cancer. Former bandmate Johnny Marr posted on social media: “Andy will be remembered as a kind and beautiful soul by those who knew him, and as a supremely gifted musician by music fans.” The Smiths’ frontman Morrissey said Rourke, “will never die as long as his music is heard”, while the band’s drummer Mike Joyce said “his musical legacy is perpetual.”

– (Subtract)
Peak Chart Position: No.1
Label: Asylum/Atlantic

TAKE A BOW

TEAM Ed Sheeran

Management: Stuart Camp/Gaby Cawthorne/Nick Parry (Grumpy Old Management)
A&R: Ed Howard/Cannelle Bencherqi (Atlantic)
General Manager: Liz Goodwin (Atlantic)
Marketing: Sam Spencer/Tia Johnson (Atlantic)
Digital Marketing: Will Beardmore/Fiona McAuley (Atlantic)
National & Online Press: Claire Coster (Warner Music UK)
MD & President Of Promotions: Damian Christian (Atlantic)
National Radio: Will Puxley/Carrie Curtis (Atlantic)
Television: Deirdre Moran (Atlantic)
Agent: Jon Ollier (One Fiinix Live)
International: Liberty Wilson/Victor Aroldoss (Warner Music UK)

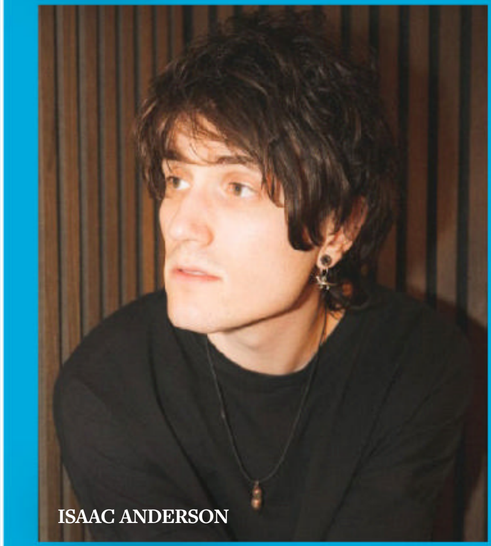
Do the maths: Ed Sheeran

PHOTO: Annie Leibovitz

STRANDZ

BEARS IN TREES

NEEDANAMEBRO


ISAAC ANDERSON

SKYLAR

NO GUIDNCE

HOW INSTAGRAM'S NEXT GEN ARTISTS ARE NAILING IT ON THE PLATFORM

Right now, the music industry is witnessing a shift in the way people consume music and connect with artists, with an increasing desire for authentic and meaningful interactions. **Instagram** has become a crucial platform for musicians to reach out to their fans and build genuine connections with them. **Meta**'s UK Creator Partnerships team is spotlighting **Next Gen** artists who are not only producing exceptional music, but also forging strong connections with their followers on Instagram. Here, **Meta**'s **Christina Theodoropoulou** and **Eoin Quirke** share the best practices that can be learnt from the Next Gen artists' Instagram accounts...

Be authentic

Flowerovlove [@flowerovlove] and needanamebro [@needanamebro] are both incredible examples of how to approach your Instagram content authentically.

"We love how Flowerovlove integrates Instagram content with in-real-life moments with her fans, like a recent Reel where she invited fans to write on her billboard and she spent time chatting and filming content with them," notes Christina Theodoropoulou.

Needanamebro are another act to follow on Instagram. The teenage trio started out by sharing covers filmed at home, and are now giving fans a sneak peak into the studio recording process through a series of relatable moments, including outtakes, all of which allows fans to really get to know them.

Showcase your vocals and lyrics

People follow artists to see their talent, so Instagram is the perfect home for stripped back and authentic content that showcases this. No Guidnce [@noguidnceofficial] are a four-piece R&B vocal group who are making waves on Instagram with their exceptional harmonies.

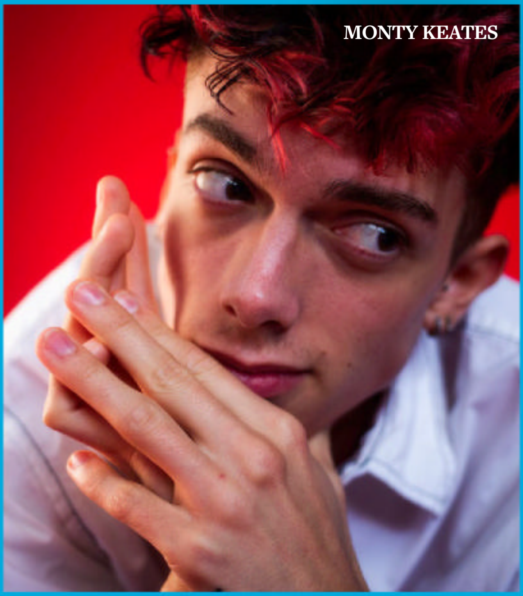
"The Reels from No Guidnce singing acoustically in simple settings really highlight the purity of their musical talent," says Theodoropoulou.

Meanwhile, SKYLAR [@skylarskylarskylarrrr] is another brilliant example of this, she describes her sound as "quintessentially British" and is paving her own way in music. Her videos showcase a unique signature style that focuses on what truly matters: incredible vocals and smart lyrics. She adds

FLOWEROVLOVE

HERE AT LAST

RIKA


MONTY KEATES

TINYUMBRELLAS

TEEZANDOS

emphasis to her lyrics by including them as text overlay, a smart thing to do as Reels with text receive on average 71% more plays and 57% more comments than Reels without text.

Share your creativity

Experiment and get creative on Instagram through feed posts, Reels and Stories. Breaking UK rapper Strandz [@officialstrandz] and tinyumbrellas [@tinyumbrellahs] both use their Instagram accounts to showcase their creativity to compelling effect.

"From the amazing bedroom wall behind their acoustic performances to their thrifted outfit videos, Tinyumbrellas' creative energy shines through their Instagram Reels," says Eoin Quirke.

Strandz's passion for his music and visuals is equally evident on his Instagram profile, whether he's showcasing clips of his music videos, or asking fans their opinions via his Instagram stories.

"We have loved listening to Strandz's distinctive style so far and we're excited to see where his creativity takes him next," notes Theodoropoulou.

Show off your personality

Your followers on Instagram want to see your true personality. Bears In Trees [@bearsintrees] and Monty Keates [@montykeates] are great examples of engaging fans through personality-driven content.

"Bears In Trees have taken the time to reintroduce themselves through feed posts and Reels in a witty way, giving each band member a moment in the spotlight," says Quirke. "This is a really smart thing to do particularly if you have recently gained new followers."

Monty's personable content, talking directly to camera, has set him up perfectly for success with his new releases. Fans love to be a part of his journey, following personal moments shown through Reels and authentic photo dumps, and so they're ready to cheer him on when it comes to new music.

Create relatable content

Creating relatable content is a great way to engage fans as it can inspire them to comment directly or share the content with friends via DM. Despite being unsigned, breaking five-piece boyband Here At Last [@hereatlastofficial] have sold out venues including O2 Shepherd's Bush Empire and built huge buzz online.

"We love how the band consistently engage their fans through relatable content that feels authentic and off the cuff," says Theodoropoulou.

Isaac Anderson [@isaacandersonmusic] meanwhile, is also an excellent example. He builds a community with his fans through relatable content, such as sharing that social anxiety inspired his song Get Me Out Alive! With his authentic approach, he has effortlessly taken his songs from ideas in his bedroom to sold out venues across the UK and Europe.

Collaborate!

Collaboration is one of the best ways to reach new audiences and to surprise and delight existing fans. After the release of RIKA's [@rika] explosive dance pop collab with Galantis, she is set to release an EP showcasing her best work yet. RIKA's presence on Instagram is authentic and engaging, using Reels to reach new audiences as well as engage her existing community. For another example of epic collaborations, East London rapper TeeZandos [@teezandos] has quickly caught the attention of the music industry with her playful yet gritty lyricism and her dauntless attitude in a male-dominated scene.

"We loved to see her teaming up with rapper Cristale and Fumez The Engineer on her latest series of Reels," says Quirke. "We're excited to see where TeeZandos takes things next!"

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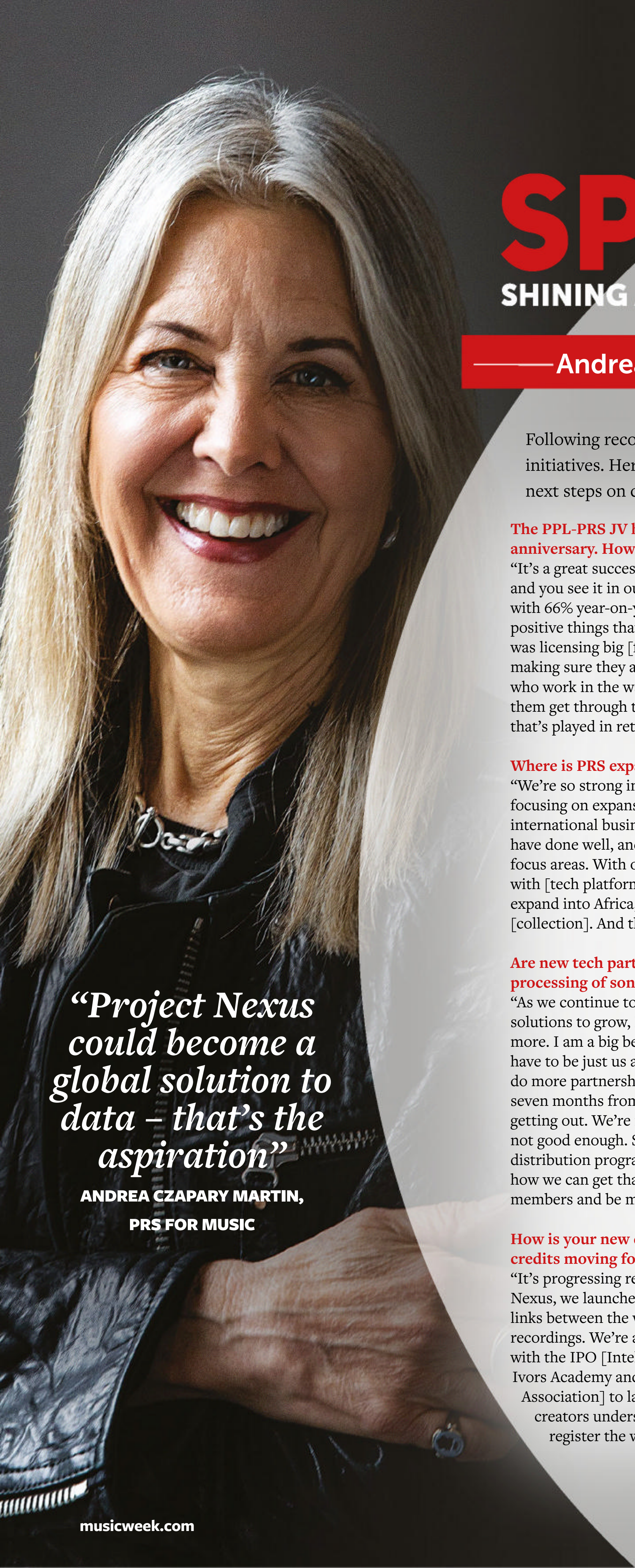

SPOTLIGHT

SHINING A LIGHT ON MUSIC'S BIGGEST NAMES

Andrea Czapary Martin, CEO, PRS For Music

Following record results for 2022, **PRS For Music** is building on its success with new initiatives. Here, chief exec **Andrea Czapary Martin** reveals the collection society's next steps on data, AI and global partnerships, and looks ahead to **Glastonbury**...

The PPL-PRS JV has just marked its fifth anniversary. How would you assess it so far?

"It's a great success, they have done really well and you see it in our public performance results with 66% year-on-year growth. One of the positive things that came out of the pandemic was licensing big [fulfilment] warehouses. It's making sure they appreciate that, for people who work in the warehouse, music is helping them get through that – and the same for music that's played in retail."

Where is PRS expanding global partnerships?

"We're so strong internationally and we're focusing on expansion. Sami [Valkonen, chief international business officer] and the team have done well, and Africa and India are two focus areas. With our new licensing partnership with [tech platform] Orfium, we'll be able to expand into Africa, starting off with broadcast [collection]. And then the next step is India."

Are new tech partners important for global processing of songwriting royalties?

"As we continue to innovate and find new solutions to grow, I think there are going to be more. I am a big believer that to grow, it doesn't have to be just us adding [operations] – let's do more partnerships. When I came in, it took seven months from the money coming in to getting out. We're now down to four, but that's not good enough. So we have an end-to-end distribution programme, where we're looking at how we can get that money out even quicker to members and be more transparent."

How is your new data portal for songwriting credits moving forward this year?

"It's progressing really well. We call it Project Nexus, we launched it with the idea of having links between the works [songs] and the recordings. We're also working in collaboration with the IPO [Intellectual Property Office], The Ivors Academy and the MPA [Music Publishers Association] to launch an educational tool so creators understand how important it is to register the works."

Can this help lead the way in helping to fix the global data problem for music?

"Well, I want to do it in baby steps because this has been tried before. The [abortive] Global Repertoire Database was a big bang approach, it was conceptual. Nexus is very different, we're going to do it in smaller groups and learn from that. Then we'll have product 2.0, where we're going to add another [collection] society, and then we're going to have a third, and iterate. Hopefully, it could become a global solution – that's the aspiration."

What is PRS doing to protect songwriter members concerned about the impact of AI?

"We are putting together a white paper because the UK government has been threatening to water down the copyright laws to the benefit of tech companies. It really concerns me. We can talk about Brexit and the movement [of touring artists] and that is really important. But the number one [issue] is AI. It's so important that we protect and ensure that creators are paid fairly, that they're paid for their works. Our purpose is to protect and grow the rights that are entrusted to us. So we are lobbying the UK government to not change that law."

Will PRS For Music have a significant presence at Glastonbury this month?

"Yeah, it's always a big one for us. Two weeks after I started as CEO [in 2019], I was invited to Glastonbury. Celeste was on stage in our tent, she was so nervous and I was trying to calm her down because it was her first time [playing Glastonbury]. So it was great to see her back last year, she was so appreciative that we put her on stage in 2019. We help a lot of emerging talent."

Finally, is there any update on licensing Twitter for music since Elon Musk took over?

"There's nothing new on Twitter, but let's see what Elon Musk does with it. It was interesting hearing in his BBC interview about long-form videos [for paying subscribers]. So if there is a lot of music, we'll be looking to make sure that we reinforce the licence for that."

> *"Project Nexus could become a global solution to data – that's the aspiration"*
>
> **ANDREA CZAPARY MARTIN, PRS FOR MUSIC**

WORDS: Andre Paine **PHOTO:** PRS For Music

START ME UP

THE NEW COMPANIES DRIVING MUSIC'S FUTURE

Power play: *David Knox*

NAME: REACTIONAL MUSIC
TECH: MUSIC & GAME PERSONALISATION

Gaming and music has proved to be a perfect pairing, as well as a major commercial opportunity.

Reactional Music's interactive technology brings gameplay and the soundtrack even closer together. The start-up enables players to enjoy an immersive music experience that reacts in real time – a character's moves and weaponry, for instance, can sync with the beats of a song.

"We wanted to enable developers to change the way gamers can experience, interact with and enjoy music," says David Knox, co-founder and president. "We do this by allowing any music to be brought into a game and to come together with the visuals and sound effects to react to gameplay in real time. This enables so much to be created and explored in music and sound for developers, creators and music artists."

Reactional has secured $2 million of funding to scale up its beta programme for games developers. The platform will launch commercially this year.

PlayStation game Garden Of The Sea already uses the Reactional Engine, which also powers an interactive exhibit at the Avicii Experience museum.

"We know that gamers over-index for music consumption and, after carrying out our own consumer research, we also discovered that over 70% of gamers wanted to be able to personalise their music – creating a massive opportunity for rights-holders," suggests Knox.

A landmark deal has opened up Hipgnosis' song catalogue to gamers and developers.

Despite the complexities around licensing, Knox stresses that deals will provide equal revenue sharing.

"If we all work together, if we understand the needs of the games industry and the music industry, the games developer and the artist, a new economy for music personalisation can be developed and thrive," he tells *Music Week*.

The executive also underlines the team's music expertise, as well as the revenue potential.

"Developers will be able to set up games for personalisation, allowing the gamer to access different music and sound as an in-game purchase," says Knox. "This is when we believe we will begin to see a new emerging creative and commercial ecosystem for music and games to work together."

> *"We will see a new creative ecosystem"*
>
> **DAVID KNOX, REACTIONAL MUSIC**

IN POD WE TRUST

INSIDE THE BEST MUSIC PODCASTS

THIS MONTH: TIM'S LISTENING PARTY

Hosted by: Tim Burgess
Contact: admin@timstwitterlisteningparty.com

Tim's Listening Party became a phenomenon on Twitter during the pandemic – was it an easy decision, then, for it to become a podcast?

"I've always thought that The Listening Party, as simple as it is, has no bounds to where it could go. I always thought it should be a radio show and a podcast, but it took a little while. It's funny how people have always had ideas about how The Listening Party should be. People have said, 'Oh, you should do Instagram Stories,' or suggested guests I'd have no idea how to contact. I was also repeatedly told it should be a podcast, to which I'd respond, 'Hook me up,' and nobody could, or did, until a friend of a friend came along and suggested it should be a radio show [on Absolute Radio] and a podcast. After that, the sky was the limit!"

What do you think sets The Listening Party apart from other music podcasts out there?

"I think this one is special because getting to appear on a radio show that's also a podcast is great for the artist and their label. It's a chance for their music to be front and centre, celebrated personally, and explored in a way that deepens people's appreciation."

> *"It's the simplicity of The Listening Party that makes it work"*
>
> **Tim Burgess**

It's doing incredibly well, with impressive podcast chart placings all over the world. Has that success surprised you?

"There's been a really positive response for the radio show and the podcast. I've seen that it's No. 1 in the UK, Ireland and New Zealand – and has done well in America, Mexico and Australia. That's incredible! I've always been surprised by The Listening Party. It's the simplicity that makes it work. Anybody could have thought it up, but they didn't."

The Listening Party has branched out into many forms. Which one is most exciting for you?

"We've done two books [The Listening Party Volumes 1 & 2] and I'm sure there are going to be more. It's crazy, during Covid I was told that people were selling The Listening Party on my behalf to TV companies all over the world, and I had no clue about it. I'm sure those people would have come to me had they been successful in selling it. The next step for me is live, and I think the opportunities will come. We've done live events, which have been fantastic. We did Latitude a couple of years ago, and we're going to do another one there with James Acaster and his new project Temps."

What have been some of the best moments from the podcasts you've done so far?

"There have been some funny moments. I was talking to The Edge about one of my favourite tracks from the U2 album [Songs Of Surrender] and I said that Bono sounded really youthful on this particular track, to which The Edge replied, 'That's actually me singing', which was fantastic. Or there was Dave Davies from The Kinks having to go to the bathroom during the interview. There has been powerful stuff, too. Skin from Skunk Anansie discussed the band's first album [1995's Paranoid & Sunburnt], and the song Weak – she went into stuff about her early life that was very intense. She revealed that she'd been abused by an older man, which was something she'd never said before, so was very emotional. I thought it was an amazing thing that she felt safe enough to talk to me about it."

Life of the party: *Tim Burgess*

INTERVIEW: James Hickie **PHOTO:** Cat Stevens

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TWEETS OF THE MONTH

@ybeeez Have fewer friends and more intellectual sparring partners ***(Bello, manager, Central Cee) Sunday, May 21***

@DaveRowntree Well that was a thing! Thanks so much Colchester – what a great night! ***(Dave Rowntree, Blur) Friday, May 19***

@adexnq I want to own a football club one day ***(Michael Adex, NQ) Saturday, May 13***

@sarahvsshark At The Great Escape and a seagull shat on me. Good luck, right? ***(Sarah Maynard, Major Transmission) Saturday, May 13***

@raye Still deeping it tbh @IvorsAcademy, just thank you for a night of dreams ***(Raye, artist) Saturday, May 20***

@c_osazuwa If you do the walk from King's Cross Station to Tileyard at 1PM on a weekday, you will run into the entirety of the UK music industry. ***(Christine Osazuwa, Shoobs) Wednesday, May 17***

@mrnicklevine The Liverpool Songbook is a cultural reset lads. I may cry! #Eurovision2023 ***(Nick Levine, journalist) Saturday, May 13***

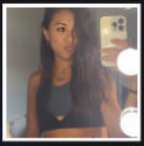
@LewisCapaldi BRAND NEW ALBUM COMES OUT AT MIDNIGHT AND THE REVIEWS ARE IN (they are mixed to negative) ***(Lewis Capaldi, artist) Thursday, May 18***

@MariahCarey The words legendary, iconic, diva, and superstar are often overused and yet Tina Turner embodies them all and so many more – an incredible performer, musician and trailblazer. To me, she will always be a survivor and an inspiration to women everywhere. Her music will continue to inspire generations to come. Rest in Peace, Queen ***(Mariah Carey, artist) Wednesday, May 24***

#1 TWEET

@markdavyd Conclusion of this evening's @MusicWeek Awards: The music industry has a bright future if we let Emma Banks run it. ***(Mark Davyd, Music Venue Trust) Wednesday, May 24***

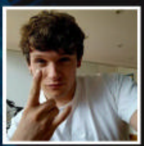
@JamesBlunt My speed awareness course was on Zoom, and I thought I'd got away with not being recognised, till the instructor asked people if they could think of ways to keep calm whilst driving. Someone suggested listening to some James Blunt, and everyone pissed themselves. ***(James Blunt, artist) Monday, May 22***



@jjiszatt I know most people hate small talk but I love it when you unexpectedly bump into someone, have a tiny lil neat catch up that leaves ya smiling, and then you bop on with ya day... ***(Jess Iszatt, BBC Radio London/ BBC Introducing) Friday, May 5***

@michelle_amaria Finding out that Jack Grealish has a dog named Vicii because he loves Avicii has really made my week and it's only Monday. ***(Michelle Kambasha, Ku-Pa Communications) Monday, May 21***

@JWilliger I've been at a music industry conference for the past few days and one of the most mind melting takes I've been exposed to is, "owning vinyl is like owning a Tesla." ***(Jonathan Williger, Folk Ways) Thursday, May 18***



@townsendyesmate Falling asleep on the sofa at home in the morning before work. The most forbidden nap out there. Ruins your whole vibe and energy and sets you up for a day full of Ls if you don't recover quickly. May God have mercy on my soul right now. ***(Mike Townsend, ADA) Thursday, May 11***

PHOTO: Samir Hussein

RISING STAR

Meet the industry's brightest new talents...

Natalie Kelly

Client solutions manager, entertainment, Meta

@natalieckelly

PHOTO: Lapyin Brooks

How did you get your first break in the music industry?

"In my third year of university, I spotted an opening for a Google marketing summer internship on LinkedIn. After applying and getting an interview, I spent lots of time researching and taking a free online course to learn more about marketing with Google. That internship opened the door to my first graduate job at Meta. Again, I researched everything I could to better understand the role. My biggest advice to young people is to take risks, apply and prepare as much as possible. I now co-lead Meta's partnership with The 93% Club, an amazing social mobility organisation that helps to close the gap for state school students like myself to be able to find incredible careers."

Could you sum up what a typical work day is like for you?

"As cliché as it sounds, no day is typical at Meta. My main goal is to drive music discovery on our platforms, which can be anything from a quick brainstorm call to thinking through strategies for marketing. Recently, I have led efforts for our teams in London to help grow direct-to-consumer revenue for artists, helping set up merchandise D2C campaigns and getting the foundations right for long-term sales. I also love getting involved with projects around augmented reality. The best days are always the face-to-face meetings in workshops and brainstorming new ideas."

What is the key to Meta's relationships with the music industry?

"We are committed to bringing music to people where they're already connecting with friends, fans and artists. I love spending as much time as possible in listening mode, hearing about new artists and thinking through ways to amplify their music. This is a fast-paced and innovative industry, so I try to bring new ideas to the table, while always focusing on scale and making sure the recommendations I make can help labels to quickly improve their day-to-day marketing with us. Establishing trust is key."

Is there one artist project you've worked on that you're most proud of?

"I loved working on Bastille's catalogue campaign for EMI and being part of the team that created a mixer AR effect across albums for their Give Me The Future release in 2022. Similarly, I was proud to help George Ezra and Columbia connect online and offline, using AR technology to bring his album cover and posters to life and creating a unique audio and visual experience for new and established fans."

Why does the music industry need Meta when there are so many new platforms emerging all the time?

"Meta is the biggest community in the world, with 3.8 billion users coming to our platforms daily. It is also the No.1 place where people come and follow creators across all social media. This is a huge opportunity for artists to connect with their audiences and lean into all our different formats – from Reels and live Q&As, to Stories and beyond. There has been a surge in demand for merchandise and vinyl in music in recent years, and there is a huge opportunity there for artists to come to Facebook and Instagram to use our performance advertising tools. I think they have been underutilised by the industry so far."

NATALIE'S RECOMMENDED TRACK: Little Simz – No Merci

> *"My best advice for young people is to take risks"*
> **NATALIE KELLY**

ARE YOU A RISING STAR? Under 30? Making a name for yourself?
Email Miranda Bardsley at miranda.bardsley@futurenet.com to appear here...

THE LAST DINNER PARTY

***The Last Dinner Party** have emerged amidst a wave of hype and hearsay that has the whole industry talking. Music Week meets the year's most exciting new band to find out the truth behind the mystery...*

The Last Dinner Party were treated to a fast-track experience of what it's like to be thrust into the spotlight in the Age Of The Idiot when they released their debut single Nothing Matters in April.

No sooner had a variety of publications and fans agreed that the song's baroque-y indie-pop swagger – it sounds a bit like ABBA if they were the house band in an X-rated version of Wuthering Heights – was very good (and it is), than came Twitter's bubble bursters.

The fact that The Last Dinner Party had come out of nowhere and were signed to a major label (Island) and had a big time management company (Q Prime) behind them, meant they must be an "industry plant", said one person, and they didn't mean of the garden variety. They were obviously nepo babies, said another. Someone else must've written their songs. They were the next wave of AI and they could find out what your online banking password was just by sniffing you, and so on. For the five-piece – comprised of singer Abigail Morris, bassist Georgia Davies, guitarists Lizzie Mayland and Emily Roberts and keys player Aurora Nishevci – who formed at university in South London just before lockdown, it was a lot to take in.

"We weren't ready for how much attention it would get and how well it would do," says Davies, joining *Music Week* on Zoom with Morris. "And... all the discourse, fuck!"

"It feels so intense but it's happening on the internet," adds Morris. "All the streaming numbers, the comments, the discourse, anything, as soon as you go on your phone you can feel it very presently. It's very overwhelming, you feel very seen and very talked about. But then we meet up to write and it's still just the five of us, everything's the same. It's just a little bit like, 'Uh, this is kind of a big thing now.'"

It was Davies who put out the band's "official" response on Twitter.

"This is just a nasty lie," she wrote, adding that they met each other aged 18 at Fresher's Week and had been playing live as an unsigned band for a year before they had a record deal.

"I was watching as it was spiralling out of control and no one was putting any truth to the matter," says Davies now. "I know the truth, and this band has been so organic since our genesis. Obviously, we signed to a major, but Sports Team and Yard Act are on Island and they don't get the same criticism. I wanted to put some facts out there and never touch it again. We've got good management and a record label because that's the music industry. That's been happening since the dawn of time."

Morris says it's just the natural knee-jerk reaction for some people when they see young women being successful.

"They get very angry," says the singer. "But, you know, you can't buy that kind of publicity. We're getting think-pieces about us in NME!"

"The Guardian called it a brouhaha!" chimes in Davies, before breaking into laughter.

The truth – is anyone interested in that anymore? – is that they've been out there working away not-so-stealthily for the past year, as anyone with their ear to the ground and access to a London gig guide (YouTube will do if you missed it) can attest. It was the plan from the off, they say, to hone their show before releasing anything.

"Our whole friendship is built around going to live shows and being obsessed with live music," says Morris. "It was so important for us to have the live show be the centre of who we are when we started and for releasing and recording to come after we'd built our presence. We wanted to come out of the gate with a really clear aesthetic and very polished sound."

That vision was crafted over drunken nights brainstorming together at their student accommodation.

"We came up with an idea of what we wanted our dream band to look like, a kind of mind map of a band that we would've loved seeing ourselves," says Davies. "We did that over a few bottles of wine and a bit of chaos."

What emerged was a sound that blended the playful 1970s pop of Kate Bush, David Bowie and Sparks with a gothic theatricality. Then came the name (they originally operated as The Dinner Party before adding a word to avoid confusion with a Kamasi Washington project).

"We came up with a name to exemplify our aesthetic desires," continues Davies. "Something opulent and extravagant and hedonistic."

Those themes are weaved throughout all of their songs, says Morris, who is the band's chief songwriter.

"The thing running through all of them is my relationships and existential crises, embracing all aspects of emotion, even the ones that feel incredibly painful," she states. "Some of the songs are about immense heartbreak, some of them about incredible euphoria."

They signed to Island, they explain, because they felt that being with a major was the best way to fully realise their vision. They met with other majors and independents but none felt like the right fit.

"Island were the ones who seemed to be most excited about the vision and understanding of the scope of the project," says Davies.

"We felt very understood as people, not just as a brand," agrees Morris. "It was more a case of seeing eye-to-eye."

Being at the centre of a record company scrum meant having to undergo a speedy education in the music industry.

"I loved the researching and trying to find the best thing to do," says Davies. "I taught myself how it all works, the intricacies of record deals and contracts, it was an intense learning curve. It's good fun. I felt like I was pretending the whole time to be in a band who were signing a record deal."

Their debut album, recorded with Arctic Monkeys and Depeche Mode collaborator James Ford, is already in the can and awaiting the right moment for release.

"We couldn't have asked for a more perfect match," says Morris of their time with Ford. "Working with him was the best experience of my life."

It's a record, they say, that will blow open the perception of what people think they know about them from hearing their sole single so far.

"It's the album we would have wanted to hear as teenagers," concludes Morris. "It's maximalist and joyful and exciting and truthful. We've done what we set out to do." **NIALL DOHERTY**

ESSENTIAL INFO

RELEASES: Nothing Matters
LABEL: Island
MANAGEMENT: Q Prime
WHAT THE TEAM SAY:

Louis Bloom (president, Island): "The Last Dinner Party are a phenomenon in the making. Even though the journey has just begun, they are already in a league of their own. Completely original, beyond categories, beyond genres, they are an unstoppable force and I absolutely adore them."

"Our songs are about relationships and existential crises, heartbreak and euphoria"
Abigail Morris
The Last Dinner Party

Built to last:
(Clockwise from top)
Abigail Morris, Georgia Davies, Emily Roberts, Aurora Nishevci and Lizzie Mayland

PHOTOS: Tom Marshak, Carsten Windhorst

THE PLAYLIST

DUA LIPA

Dance The Night (Atlantic)

Making a comeback with the lead single from the soundtrack of one of the year's most anticipated movies represents inspired thinking from Dua Lipa, even more so when the film in question is Greta Gerwig's Barbie. Dance The Night is a supercharged study in modern pop music that offers quite the appetiser for the star's next move. Co-written with Mark Ronson, Andrew Wyatt and Caroline Ailin, it's classy, confident and replete with a jewel-encrusted chorus.

Contact: Rich Dawes richard.dawes@dawbell.com

JORJA SMITH

Little Things (FAMM)

A UK garage beat, ample percussion and a simple vocal motif (*'It's the little things that get me high'*) make for an irresistible combo on Little Things, which suggests that Jorja Smith's second album, Falling Or Flying, will have one foot in the rave. This could be one of 2023's most exciting returns.

Contact: Rachel Campbell
rachel@wired-pr.co.uk

KING KRULE

Flimsier (XL Recordings)

Archy Marshall's fourth album as King Krule is his most laid-back yet, largely favouring lowkey atmospheres over the guttural chaos that helped make his name. He still excels at both, but Space Heavy (out now) exists within a delicate, dreamlike state that this opening track sums up perfectly.

Contact: Abigail Jessup
abigailjessup@xlrecordings.com

JENNY LEWIS

Psychos (Blue Note/EMI)

Jenny Lewis sports an outfit once worn by Nashville icon Skeeter Davis on the cover of Joy'All, but the music within is far from pastiche. Indeed, the star's fifth album is a new kind of country pop trip, as evidenced on Giddy Up, which deploys whispered vocals and hazy instrumentation.

Contact: Katerina Marka
katerina.marka@umusic.com

NEWDAD

In My Head (Fair Youth/Atlantic)

Rising Galway four-piece NewDad are currently recording their debut album at Oasis' former playground Rockfield Studios, and this undisputed indie banger was also mixed by Mike Crossey (The 1975, Wolf Alice, Muna). It feels as if their big breakthrough moment is just around the corner.

Contact: Claire Coster
claire.coster@warnermusic.com

STEPZ (FEAT. D DOUBLE E)

Connect (Stepz)

On his new Step By Stepz EP, the Croydon rapper offers up a taste of what he's capable of, with lightning fast wordplay and positivity lighting up its five tracks. Stepz has already been compared to Dizzee Rascal, and hooks up with fellow grime hero D Double E on Connect, the EP's best moment.

Contact: Toby Colman
toby@lucidpublicity.com

HOPE

Can't Box Me (Self-released)

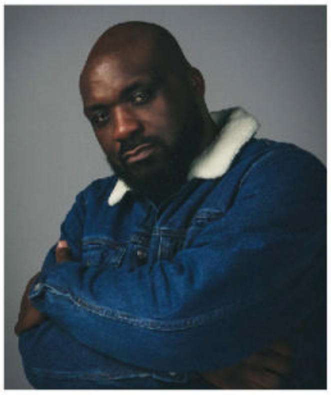
Hope Ikpoku Jnr won wide praise for his role as Aaron in Top Boy, but now he wants to put his music under the microscope. Can't Box Me considers the predicament of the artist finding another medium for their expression, as Hope uses melodic rap to stick two fingers up to pigeon-holing.

Contact: Genevieve Taylor
genevieve@glistenpr.com

Hear **THE PLAYLIST** at spotify.com/user/musicweek

TASTE MAKERS

The industry's favourite new sounds



DJ Ace, presenter BBC Radio 1Xtra/founder, Everything R&B

TENN – TOUCH

I'm loving the powerful resurgence of R&B music we're seeing at the moment – with a new wave of British artists making a serious impact on the scene here and across the world.

A new one to watch is Tenn – a 24-year-old singer, songwriter and producer from Sheffield who is gaining attention by racking up huge streams on SoundCloud with a unique style that nods to his Afro-Caribbean roots. If you like Bryson Tiller or Lucky Daye, you're going to love Tenn's sound, which has a similar vibe, but with his own fresh twist.

I'm also loving that live vocals are back! A lot of the British R&B vocal talent that we have are representing on huge stages across the summer with artists like Shaé Universe and Bellah performing at Glastonbury this month.

The Great Escape Festival's Everything R&B stage was another example of how the scene is flourishing, with Etta Bond, Bea Anderson, Alana Marie, as well as Tenn on the line-up.

It's important that we keep the pressure on and create a driving force behind this new moment for British R&B by finding, nurturing and championing the next wave of talent. That's why I'm looking forward to hitting the road for my Everything R&B tour later this year.

PHOTOS: Tyrell Hampton, Simeon Thaw

MAKING WAVES

THIS MONTH'S HOTTEST BRAND NEW ACT

HERE AT LAST

Meet the new boyband winning hearts on TikTok all across the world...

Key Track: Bloodshot
Label: Independent
Management: Ben Karter
Twitter: @hereatlastband

Your new single Bloodshot feels different to your previous releases. Why did you explore a new sound?
Pedro Santos: "Bloodshot is a kind of continuation of a few of our songs which have all been different to each other. As a band, we're just finding our sound. There's such a wave of mixing genres right now, we've released a ballad, a dance-house track, and Bloodshot is dark pop. It's just about seeing where we go with it!"

You started on TikTok, how have you found it adjusting to performing live?
James Thomas: "One thing I found odd was seeing numbers on TikTok in real life. In lockdown we couldn't do shows, it was cool seeing numbers go up and getting messages, but now selling out Shepherd's Bush Empire and seeing 2,000 people come to see you, I haven't really wrapped my head around it! Being on stage with your best mates, nothing compares to it."

You all live together now, what's the rehearsal routine like?
JT: "There isn't a moment in this house that someone isn't singing! Before the tour, we'd have set rehearsals, but with vocal rehearsals now, that's when we're washing up, cooking, sunbathing in our garden. Someone will just start tapping away on a beat – it's a bit Pitch Perfect-y!"

You're currently unsigned. Do you have plans to join a label?
PS: "We're so happy that everything we've done until now, we've done on our own. There is a pride thing where we're like, we've done it all ourselves so far, but if a label came along and offered us the right thing, we'd probably say yes! But we're not searching, we're happy at the moment."

***At long last:** Here At Last (clockwise from top left), Ryan Burns, Tommy Lyon, James Thomas, Pedro Santos & Zach Loizou*

INTERVIEW: Miranda Bardsley **PHOTO:** Annie Reid

SYNC STORY

***Outlaw and order:** A clip from The Outlaws*

THE OUTLAWS/THE MONKEES

BY MIRANDA BARDSLEY

As audiences worldwide have become hooked on John Butler and Stephen Merchant's dark comedy, crime drama series The Outlaws, *Music Week* turns to an episode from season two where a track by The Monkees makes a compelling appearance.

Originally released in 1967 on their fourth album, Pisces, Aquarius, Capricorn & Jones Ltd., The Monkees' track, Salesman, soundtracks a montage depicting a series of criminal dealings taking place on-screen.

The track was pitched by Bethany Marshall, sync and licensing executive at Sony Music Publishing UK, to The Outlaws' music supervisor Catherine Grieves, who had been looking for "Tex-Mex, mariachi, Western or country-influenced songs with lyrics that suggest something's about to happen, some kind of criminal activity" to accompany the scene.

Highlighting The Monkees' lyrics (*'Salesman, where you gonna go sell all of your goods today?/Salesman, gonna walk along the street/ See friends along the way'*), Sarah "Pixie" Pickering, VP, creative and co-head, sychronisation at Sony Music Publishing, says that she was delighted at how effectively The Outlaws' scene came together and how powerful syncs such as this can be.

"The beauty of this sync is not merely how well the lyrics fit the scene, it's also the juxtaposition of such an iconic track being used in a new and modern setting," she says. "It's another example of how the power of sync can expose a timeless track or artist to a whole new audience and generation."

Spot: The Outlaws Season 2
Title: Salesman
Composer: Craig Smith
Master: Rhino Records
Publisher: Sony Music Publishing
Production Company: Big Talk Productions
Music Supervisor: Catherine Grieves (45RPM)
Directors: Stephen Merchant, John Butler
Air Date: 05.06.22

> *"The beauty of this sync is the juxtaposition of such an iconic track being used in a modern setting"*
> **Sarah "Pixie" Pickering, Sony Music Publishing**

THE MONKEES

PHOTOS: NBC Television/Handout/Getty/Big Talk Studios Limited

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?
Email Miranda Bardsley at miranda.bardsley@futurenet.com for details.

KEYRELEASES

The essential albums heading your way...

JUNE 16

Dannii Minogue Neon Nights 20 London
Django Django Off Planet Because
Far From Saints Far From Saints Ignition
Girls Aloud Sound Of The Underground (20th Anniv.) Polydor
Killer Mike Michael Concord/Loma Vista
Maisie Peters The Good Witch Gingerbread Man/Asylum
Meshell Ndegeocello The Omnichord Real Book Blue Note/UMG
Queens Of The Stone Age In Times New Roman... Matador
Texas The Very Best Of 1989-2023 PIAS
Tom Grennan What Ifs & Maybes Insanity/Sony
Yusuf Cat Stevens King Of A Land BMG/Dark Horse

JUNE 23

Peter Hepworth Our Kingdom Of Summer Blue Bus Tour
Ayron Jones Chronicles Of The Kid Big Machine/John Varvatos
Jason Mraz Mystical Magical Rhythmical Radical Ride BMG
Kelly Clarkson Chemistry Atlantic
Kim Petras Feed The Beast Republic/Island
Michael Bolton Spark Of Light Montaigne/Androver
Portugal The Man Chris Black Changed My Life Atlantic
Skating Polly Chaos Country Line El Camino
Swans The Beggar Mute
Trophy Eyes Suicide And Sunshine Hopeless

JUNE 30

Brigid Mae Power Dream From The Deep Well Fire
Grian Chatten Chaos For The Fly Partisan
Lucinda Williams Stories From A Rock N Roll Heart Thirty Tigers
Mong Tong Tao Fire Guruguru Brain
Nothing But Thieves Dead Club City RCA

Olivia Dean Messy EMI
Ragz Originale Bare Sugar MiniKingz
The Hu Rumble Of Thunder - Deluxe Better Noise
The Japanese House In The End It Always Does Dirty Hit

JULY 7

Gabriels Angels & Queens - Deluxe Atlas Artists
Nita Strauss The Call Of The Void Sumerian
PJ Harvey I Inside The Old Year Dying Partisan
Rory Gallagher All Around Man: Live In London UMR
Suede Suede 30 Demon
Taylor Swift Speak Now (Taylor's Version) EMI

LAUREN SPENCER SMITH

Mirror is out July 14 via Republic/Island

Various The Endless Coloured Ways: The Songs Of Nick Drake Chrysalis
Will Haven VII Minus Head

JULY 14

Claire Rosinkranz Just Because Slowplay/Republic
Gerry Cinnamon Live At Hampden Park Little Runaway
Lauren Spencer Smith Mirror Republic/Island
Mahalia IRL Atlantic
PVRIS Evergreen Hopeless
REM Around The Sun (vinyl re-release) Craft/Concord
Rita Ora You & I BMG

JULY 21

As December Falls Join The Club Bethany Hunter

blur
THE BALLAD OF DARREN

Blur The Ballad Of Darren Parlophone
Cian Ducrot Victory Polydor
Lori McKenna 1988 CN/Thirty Tigers
The View Exorcism Of Youth Cooking Vinyl

JULY 28

Anne-Marie Unhealthy Major Toms/Asylum
Bethany Cosentino Natural Disaster Concord
Brad In The Moment That You're Born Loosegroove
Dexys The Feminine Divine 100%
Jason Bieler And The Baron Von Bielski Orchestra Postcards From The Asylum Baron Von Bielski
Joni Mitchell & The Joni Jam At Newport (Live) Rhino
Post Malone Austin Republic/Island
Ten Tonnes Dancing, Alone Absolute

AUGUST 4

Miles Kane One Man Band Modern Sky
Skindred Smile Earache
Wolfgang Van Halen Mammoth II BMG

AUGUST 11

Bonnie "Prince" Billy Keeping Secrets Will Destroy You Domino
Caskets Reflections SharpTone
Jungle Volcano Caiola/AWAL
Laura Groves Radio Red Bella Union

MAHALIA

IRL is out July 14 via Atlantic

Lucy Spraggan Balance CTRL
Public Image Ltd End Of World PIL Official/Cargo
The Hives The Death Of Randy Fitzsimmons Fuga
Urne A Feast On Sorrow Candlelight

AUGUST 18

Fran Lobo Burning It Feels Like Heavenly
Genesis Owusu Struggler Ourness/AWAL
Hozier Unreal Unearth Rubyworks

AUGUST 25

Ashnikko Weedkiller Parlophone
Hot Milk A Call To The Void Music For Nations
Laurence Jones Bad Luck & The Blues Marshall
Morgan Wade Psychopath Sony
Willie J Healey Bunny Yala!

SEPTEMBER 1

Labrinth Ends & Begins Columbia
Puma Blue Holy Waters Blue Flowers
Sigala Every Cloud Ministry Of Sound
Pretenders Relentless Parlophone

SEPTEMBER 8

Benjamin Gustafsson The Nature Within Decca
Kvelertak Endling Rise/Petroleum
Róisín Murphy Hit Parade Ninja Tune
Royal Blood Back To The Water Below Warner
Stornoway Dig The Mountain! Cooking Vinyl

SEPTEMBER 15

Corey Taylor CMF2 Decibel Cooper/BMG
Mae Muller Sorry I'm Late Capitol/EMI
Trevor Hall Trevor Hall And The Great In Between Rivers

SEPTEMBER 22

Kylie Minogue Tension BMG

SEPTEMBER 29

Black Stone Cherry Screamin' At The Sky Mascot
Jorja Smith Falling Or Flying FAMM

OCTOBER 13

Scouting For Girls The Place We Used To Meet Sony

NOVEMBER 17

Dolly Parton Rockstar Big Machine

Please email any key releases information to isabelle.nesmon@futurenet.com

A more extensive release schedule is available in The new music section on musicweek.com

Greta expectations: *Greta Van Fleet's Daniel Wagner, Jake Kiszka, Sam Kiszka and Josh Kiszka (inset) the artwork for Starcatcher*

INCOMING

> *"The last time someone from A&R was in the studio, we kicked them out!"*
> **Josh Kiszka, Greta Van Fleet**

Grammy-winning rock band **Greta Van Fleet** are back with their third studio album **Starcatcher**, out July 21 via **Lava/Republic/EMI**. Here, singer **Josh Kiszka** talks Nashville, going *faaaaaar* out, and uniting with **Q Prime**...

You recorded a lot of this album at RCA Studios in Nashville, which has seen sessions from Elvis and many more besides. Did you get a sense of that past?
"We recorded in Studio A at RCA Studios, the big room with a lot of history. It was extraordinary. There is something to be said when you find a place where people gather to create and engage in feelings deep inside of themselves because, there's almost a stardust left behind. I don't know if the ghosts of rock'n'roll got to us, but it was a hell of a lot of fun and super-inspiring. It has such a live, raw sound if you're willing to go there with that room."

That rawness seems to be something you embraced with Starcatcher, it feels more spontaneous than your last record, The Battle At Garden's Gate...
"We only went in with a rough sketch of what we were going for and that was intentional because we wanted to have a lot of room for exploration. So everything happened in a very organic way. I don't know that many artists who are approaching writing and recording in that way, certainly not as much in rock'n'roll anymore. We thought that was kind of an interesting way to go about doing it – and some of the greatest records were done that way – so we did a lot of exploration. We really did strip the album down compared to our previous works, it's almost entirely stripped compared to the Garden's Gate record."

What was your label's reaction?
"We're lucky. We've done our previous records the way *we* wanted to do them, and they wouldn't want to fix something that isn't broken, so we just proceeded as is. Anyway, the last time someone from A&R was in the studio we kicked them out and that was the end of it." [*Laughs*]

How did that approach influence the lyrics?
"There is a blistering element to the thing that is raw and unencumbered by any opinion and then there's the softer, more philosophical element, so the album does have a wide range as a full piece. I'm getting at ideas that were both personal and about humanity's relationship with the cosmos, in the way that we're all a by-product of space dust... Carbon. So it has that and these whimsical human themes and it explores the esoteric and the occult, but it doesn't take itself too seriously. What I love about it is that it's another extension or evolution of the Greta Van Fleet universe. I like weaving tapestries, lyrically, and so there are outstretched arms to the literature of our previous work. It's really important that it is still inside of the frame of the stylisation of our four-person collaborative world."

It's fair to say it is an ambitious work, then?
"It has this dangerous beauty about it. It's almost indulgent and sometimes we decided to push so far out, while knowing that we can always pull back if we want to. But we would regret it if we didn't go all the way to see what that is. You do have to give yourself permission to go there and I think we did that with this record. I suppose in this chapter of our bizarre career we felt that was something we needed to do. There were places we needed to go. It was us finding places that felt magical and then indulging in that. It still feels very much *us*, in a way that people will hear it and, hopefully, one day consider it... Maybe even 'iconic' could be a word used – although I can't say that! But, no, it really does have a creative identity that is original. It's the beginning of something extraordinary, and as fucking acrobatic as it is, I don't think it's pretentious."

STARCATCHER
GRETA VAN FLEET

Talking of career progression, your manager Aaron Frank recently joined forces with Q Prime...
"We were having a meeting with Aaron and he said he had never been so nervous to bring something up, so we all went, 'Ok, what the fuck is this?' Then he told us and we thought it was really fantastic – a damn fine establishment! It's such a talented and seasoned group of people who we are really excited to be working with."

And just imagine who'll be at the office Christmas party!
"Of course! I'm spiking the punch... I won't tell you what with!" [*Laughs*]

INTERVIEW: Paul Stokes **PHOTO:** Neil Krug

Rock of ages: *Tina Turner passed away at home in Küsnacht, Switzerland on May 24*

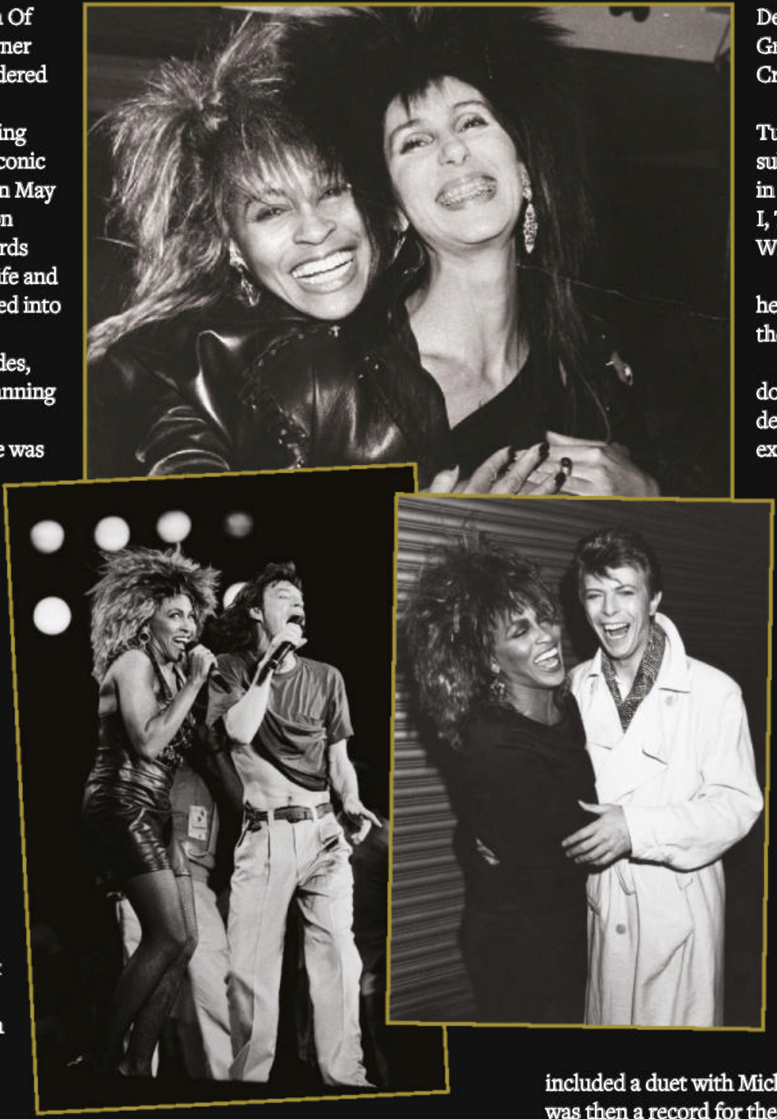
PHOTO: Paul Cox

TINA TURNER

1939-2023

On May 24, as *Music Week* was in the process of going to press, our industry lost a true icon. The entire music business was rocked by the news that **Tina Turner** had passed away aged 83 following a long illness, with tributes flooding in from superstar artists and executives alike. Here, to celebrate the life and incredible legacy of the **Queen Of Rock'n'Roll**, *Music Week* looks back on her career and gathers reflections from a host of top names. It is time to pay respect to an artist who blazed a unique trail, and broke down boundaries and barriers to change music forever...

The undisputed "Queen Of Rock'n'Roll", Tina Turner will eternally be considered music royalty.



Long live the Queen: *(Clockwise from top) Tina Turner with Cher, David Bowie and Mick Jagger, and (opposite page) on stage in 1984*

One of the best-selling artists in history, the iconic American singer – who died aged 83 on May 24 after a long illness – sold 180 million records and received 12 Grammy Awards over the course of her extraordinary life and career in music, and was twice inducted into the Rock & Roll Hall Of Fame.

Turner's career lasted for five decades, during which she released records spanning R&B, soul, pop and rock, making an indelible impact on music history. She was also the first Black artist and first woman artist to feature on the cover of Rolling Stone, and was awarded the Legion D'Honneur by the French government.

"Tina Turner, the Queen of Rock 'N' Roll has died peacefully today at the age of 83 after a long illness in her home in Küsnacht near Zurich, Switzerland," her spokesperson confirmed on the evening of May 24. "With her, the world loses a music legend and a role model."

Indeed, Turner's superstar presence and unmistakable vocals have helped inspire generations – not least Beyoncé, with whom she memorably duetted on Proud Mary at the 2008 Grammy Awards.

"She was amazing," said Beyoncé in the aftermath of the performance. "It was a dream come true and I'm so, so blessed I had that experience. I have to watch it in order for it to digest because I can't believe that just happened."

Beyoncé, who paid tribute to Turner on stage during her recent Renaissance dates, added: "I've always wanted to be so much like her and now I'm just so excited because I have her blessing. When the person you admire the most likes you enough to perform with you, it's so amazing."

Over the course of her career, Turner also duetted with Mick Jagger, Janis Joplin, David Bowie, Cher, Rod Stewart, Elton John, Bryan Adams and more. In the wake of her death, Jagger paid tribute to a "wonderful friend".

"She was truly an enormously talented performer and singer," he said. "She was inspiring, warm, funny and generous. She helped me so much when I was young and I will never forget her."

Born Anna Mae Bullock in Nutbush, near Tennessee on November 26, 1939, Turner learned to sing in church, going on to win local talent contests and declaring her wish to become an "entertainer" in her high school yearbook.

Aged 16, she was living with her sister in St Louis, where they saw Ike Turner playing with his band, the Kings Of Rhythm. After showing what she could do on vocals one night, Turner was invited to join the group, going on to front the renamed Ike & Tina Turner Revue in the 1960s.

Billed as 'Little Ann' she made her recording debut on Ike Turner's 1958 single Boxtop, with A Fool In Love following in 1960. After marrying in 1962, the husband and wife duo became a legendary live act and scored hits such as It's Gonna Work Out Fine, River Deep – Mountain High and Proud Mary, a Grammy Award-winning cover version of the Creedence Clearwater Revival song.

The couple's marriage became troubled and Turner suffered domestic abuse during the subsequent years, culminating in their divorce in 1978 (documented in 1986 autobiography I, Tina and the 1993 Hollywood film drama What's Love Got to Do With It).

Afterwards, Turner focused on rebuilding her career, embracing the Buddhist faith in the process.

In 1980, with hundreds of thousands of dollars worth of debt and without a record deal, she met the rising Australian music executive Roger Davies, who would become her manager.

As a solo artist, Tina Turner enjoyed a spectacular career resurgence in the 1980s with her cover of Al Green's Let's Stay Together, followed by her 10 million-selling 1984 LP Private Dancer. The latter spawned her first and only US singles chart-topper, What's Love Got To Do With It.

Other smashes included Better Be Good To Me, I Can't Stand The Rain, Typical Male, The Best, and We Don't Need Another Hero (Thunderdome). The latter featured on the soundtrack to Mad Max Beyond Thunderdome, in which Turner also starred opposite Mel Gibson.

Turner would later record the theme to 1995 James Bond movie GoldenEye, with the song written by Bono and The Edge of U2.

On the stage, Turner's biggest moments included a duet with Mick Jagger at Live Aid, while she set what was then a record for the biggest paying crowd ever for a concert by a solo artist, when 180,000 people saw her play Rio De Janiero's Maracanã Stadium.

Meanwhile, 1989's The Best returned to the Top 10 in 2009 following a campaign by supporters of Glasgow Rangers FC. The feat saw Turner become the first female act in UK chart history to net Top 40 hits in six consecutive decades. Norwegian DJ and producer Kygo's 2020 remix of What's Love Got To Do With It would later extend that number to seven.

Also in 2020, Private Dancer was among 25 musical recordings to be inducted into America's National Recording Registry of the Library Of Congress.

Turner's life has been immortalised in at least three documentaries including HBO's 2021 production Tina and in the stage musical Tina: The Tina Turner Musical, which received a Tony Award and an Olivier Award.

Her last album was 2018's The Greatest Hits, released via Rhino. BMG acquired an extensive portfolio of rights for Tina Turner in 2021, making the label a partner in all of Turner's music interests (Warner continued as her record company).

Turner's last world tour was in 2008/09, marking her 50th year in music. The 90-date run sold 1.2 million tickets to generate $132.5 million at the box office. She announced her retirement following the conclusion of the run of dates.

Earlier this year, in an interview with The Guardian, Turner was asked how she'd like to be remembered.

"As the Queen of Rock'n'Roll," she said. "As a woman who showed other women that it is okay to strive for success on their own terms."

WORDS: James Hanley **PHOTOS:** Michael Ochs Archive/Stringer, Getty, Paul Natkin, Dave Hogan, Robin Platzer

“Tina Turner will eternally be considered music royalty”

SIMPLY THE BEST

Tina Turner touched the lives of many in the music industry during her career. Here, Music Week gathers a selection of tributes...

Roger Davies, manager: “Tina was a unique and remarkable force of nature with her strength, incredible energy and immense talent. From the first day I met her in 1980, she believed in herself completely when few others did at that time. It was a privilege and an honour to have been a close friend as well as her manager for more than 30 years. I will miss her deeply.”

Hartwig Masuch, CEO, BMG: “There will only ever be one Tina Turner. Her music and her life’s journey touched so many people. We send our condolences to her dear manager and husband Erwin and all those who loved her.”

Thomas Coesfeld, CEO-designate, BMG: “May 24 was a sad day for music and for the world. We have lost one of music’s supreme talents, an icon for millions and a great human being. Tina Turner made clear to us her wish that her music and legacy should live on. We and her countless fans around the world will ensure that wish is respected.”

Kanya King, founder & CEO, MOBO: “Tina Turner has had a life and a career unlike many others. She endured and overcame more adversity than most. She has talked about financial collapse, homelessness, the premature death of family members, severe health issues and so much more. Yet, through it all she gave us hope, inspiration and strength by turning the negatives into positives and remaining humble despite her incredible achievements.

“When she picked up her MOBO Lifetime Achievement Award at the Royal Albert Hall in 1999, she was incredibly gracious. On stage, she said: ‘This is a special honour for me because I have been in the business since 1960 and I have never had such an honour. When I started my solo career, it started right here in Britain. The British people have supported me all the way from Private Dancer straight to my current album Twenty Four Seven. I want to take a moment to thank the British audience for all of the support and I want to thank MOBO for this wonderful moment and this wonderful trophy.’

On behalf of MOBO, I want to thank Tina not only for her powerful music and anthems but also for her indomitable spirit that spurred many young girls to dare to do.”

Sheryl Nwosu, chair, The Black Music Coalition: “The word ‘talented’ just doesn’t begin to describe Tina Turner, her expansive career embodies so many of the traits of what people would rightly call superstardom. She was a multi-hyphenate before the term became popular, and her career as an artist can properly be defined as genre-defying, with her contribution to musical history undeniable. But, outside of music and to so many women of all races, she exemplified so much more. As an author, an advocate, a mother, and a woman who, in an industry perhaps famed for favouring young performers, was able to soar into another wind and reach ever astounding heights in her career in her 40s. She was for so many a symbol of the power of a woman! The Queen of Rock’n’Roll or Queen of rock and soul, she is remembered by us as a true musical royalty. The Black Music Coalition pays honour, acclaim and respect to Tina Turner, her death marks the loss of a true star of the music industry.”

Michelle Visage, presenter, BBC Radio 2: “There are a whole host of words to describe the great Tina Turner: icon, legend, OG, survivor, warrior… We don’t need another hero, we had and we will always have you, Tina!”

Cerys Matthews, presenter, BBC Radio 2 and 6 Music: “Tina was one of a kind, a trailblazer, a rocket, a brilliant one. Simply one of the best performers the world has ever seen.”

Skin, artist: “I hung out with Tina a couple of times and I have to say she was so much fun! Huge presence, with a sunbeam smile and wicked laugh. I won’t say rest in peace as I know in her eyes death is not filled with sadness, but celebration unto the next life. So thank you for inspiring all of us little Black girls to push that voice a little harder, and that we can sing in any genre we want to. There will never be another Tina Turner.”

Max Lousada, CEO, Recorded Music, Warner Music Group: “All of us at Warner Music are deeply saddened by the passing of the one and only Tina Turner. A global icon and trailblazer, instantly recognisable by her incredible voice and inimitable style, she was one of the greatest stars of all time. Even after the countless awards, the 180 million album sales, the record-breaking tours, and unforgettable acting roles, Tina will be remembered most through the sheer joy of her music. So powerful is her extraordinary, universal appeal that there is no doubt she will continue to influence generations to come. She stands as the epitome of artistic self-empowerment. We offer our heartfelt condolences to her husband Erwin Bach, her family, friends, and countless fans around the world.”

Bernard Doherty, founder, LD Communications: “We first met in January 1984 at The Venue on Victoria Street and went backstage with other music biz people. Tina was chatty, funny, excited to be back in London with a new band and a new look. She had that infectious smile.

“Our first proper meeting was backstage in a dressing room in Birmingham, where I was invited by her manager Roger Davies. I was prepared for a wild hurricane of a woman – the performer I’d seen on stage – but she was nothing like that. Quiet, thoughtful and surprisingly serious, she looked you in the eye and started talking with a sense of absolute purpose – she wanted to be better, to sell out stadiums, to win Grammys. I came away thinking, ‘If you work with Tina you have to be on top of your game.’

“This woman knew exactly where she wanted to go in life. Off stage, there was no showbiz about her, she was on a mission and I felt privileged to be part of her journey. The thing about Tina was *who* she was, not what she was. This immense talent that she carried with absolute grace, humility and humour.

“Being part of her team was being part of a family. Over the years, we got to know each other so well. She became friends with my wife, Anne, a fashion designer who created some stage dresses for Tina. She came to our wedding up in Scotland in 1989 and sang at the party, having laughs and fun with our family and friends.

“Anyone who worked with Tina walked away with a massive sense of admiration and respect for her. A classic example of the woman she was happened in 1987 when, flying between shows from Germany to Portugal, her luggage got lost. We arrived at the TV studio for a huge show with no outfits and less than an hour before she was due on stage. Unfazed, Tina looked at me, eyed up the white collarless shirt I was wearing and said, ‘Bernard, give me your shirt.’ Minutes later there she was, red lippy in place, wearing my shirt with her high heels, black tights and a belt cinched around her waist. She looked fantastic. A superstar like no other. The show must go on!

“She was utterly unique and worked tirelessly to achieve so much respect and so many triumphant successes. Her strength and spirit on stage was only matched by her personal elegance, dignity and grace away from the spotlight.”

Jin Jin, songwriter: “Tina Turner was rightly named as the Queen Of Rock’n’Roll, and the music and film industries have undoubtedly lost one of their brightest, most talented and courageous stars. I admired her amazing musical skills, covering many genres, as well as her exceptional, unique and flamboyant dance moves. Tina paved the way for songwriters like me and her musical legacy will go on and on. She is simply the best. Rest in eternal peace, Queen.”

Tony Wadsworth, chair, BRIT Trust, former head of Parlophone and EMI: “I worked with Tina while I was head of Parlophone and EMI through the late 1980s and ’90s and into the 21st century. The combination of the force of nature that was Tina and her remarkable manager Roger Davies was unstoppable.

“They were never less than a pleasure and an inspiration to work with for everyone at the label. She was a truly contemporary artist, which was all the more amazing for someone who was first having hits in their early sixties. Her charisma was second to none, and while she could light up a room, arena or a stadium with her presence and her smile, her dignity and humility also provided a beautiful example for anyone who had the pleasure to meet her.

“The strength of her voice can sometimes be overlooked among all her gifts, but she was one of the greatest singers of our time, with the power and intelligence to make a song her own. I feel very lucky to have been along for the ride and to have seen her take her place at the very top of the rock ladder.”

Her legend lives on: *Tina Turner in 1985*

> "Tina was a unique and remarkable force of nature, with strength, incredible energy and immense talent"
>
> **ROGER DAVIES**

PHOTO: Dave Hogan

FORCE NATUR

Thanks to **Unholy**, last year's **Grammy**-winning smash with **Sam Smith**, **Kim Petras** has the world waiting for her next move. But the German singer's journey began long before all that – indeed, this route to stardom has been unlike any other. Ahead of her bombastic major label debut **Feed The Beast**, *Music Week* meets the trans icon, alongside **Republic**, **Island** and **724 Management**, to tell the story of an against-the-odds rise to pop's top table and hear her plans to rip apart the old music industry and forge a new path for the genre she loves...

WORDS: CHARLOTTE GUNN **PHOTOS:** JASON AL-TAAN

OF
RE

> “I think one of the most uninteresting things you can do is aim to fit in”
> **KIM PETRAS**

Forest fire:
Kim Petras releases Feed The Beast on June 23 via Republic/Island

Everything I drop is a banger," sings Kim Petras on Uh-Oh, from her upcoming album Feed The Beast. It's a bold statement, but dive into the record's 15 tracks and you'll quickly find it stands up.

The album – her major label debut after first attempt Problématique was leaked and subsequently scrapped last summer – is a behemoth of a pop record; one that blends her Europop beginnings with her steadfast, Main Pop Girl ambitions.

"I really want to play the game," the German singer-songwriter tells us from LA, the black cat shades perched on her nose giving superstar energy. "I really do want to be a major player. I've always been embarrassed or ashamed of that a little bit. But I feel like this time I really started just owning it – I want to do this at the highest level I can possibly do it. And if not now, then never."

If anything in music is serendipitous, the timing of Feed The Beast (due June 23 via Republic/Island) just might be. Since last September, Petras' career has been sent stratospheric by a little song called Unholy. The Grammy-winning track Petras made with Sam Smith has over a billion Spotify streams, while the YouTube views on its raunchy video stand at 181 million. In the UK, it topped the charts for four weeks and has 1,019,850 sales to date, according to the Official Charts Company. At The Grammys this year, Smith gave the stage over to Petras to make the winning speech.

"Sam graciously wanted me to accept the award because I am the first transgender woman to win it," a beaming Petras told a room full of her peers, on their feet in applause. "I want to thank all the incredible transgender legends who kicked these doors open so I could be here tonight, Sophie, especially, who told me this would happen and always believed in me. And Madonna, I don't think I could be here without Madonna."

Reflecting today, Petras says she couldn't have foreseen its success.

"I know Sam has a huge following and a track record of making amazing songs, but I feel like neither of us really knew," she says. "We were passionate about it, but it was absolutely a surprise. Any song I put out, I feel strongly about and hope for the best, but I never predict anything – I'm too close to it to judge."

Manager Jesse Peters had more of an inkling of Unholy's potential.

"We all know in this business that it's not a science and none of us really know what we're talking about," offers the 724 Management executive. "But I swear to God, I remember where I was when I heard that song. I used to work with [ex-Capitol co-president] Nick Raphael and [EMI co-president] Jo Charrington in the UK, so I'm very close to Sam's whole team. They sent it to me and said, 'Do you think Kim would be interested in getting on this?' I listened to it and fully freaked out. Now, it takes a lot for me to come out of the deadpan zone but I ran into the house and said to my husband, 'Come out and listen to this right the fuck now – this is a stone-cold smash hit.'"

Having a billion-streamer under your belt undoubtedly opens a lot of industry doors. But more than that, Unholy has given Petras the self-belief that she can make it all the way to the top.

"I feel like Sam gave me back so much of my confidence and made me think, 'Okay, maybe I'm not too weird to have a big song,'" she says. "People used to always tell me I'm a niche artist just because I'm trans. And that's why I'm only gonna play in gay clubs. And that's why my audience is limited because I'm too extreme and people can't relate to me, because I make songs about what I know, which is pretty trans – all I know is the trans experience. So yeah, people used to tell me it wasn't possible and I was too weird to get a big hit. But Sam gave me confidence and the Grammy was just the crazy cherry on top. I'm so grateful forever that I got to have that moment to thank Sophie and thank my mom."

Born two hours outside Cologne, in rural Germany, Petras' passion for music was innate from a young age. She performed with her sisters at home and obsessed over the big pop artists she saw on TV.

She knew from childhood that she was trans. In her Grammys speech she poignantly thanked her mum for believing "that I'm a girl" and allowing her to seek gender confirmation surgery at age 16. With the legal age in Germany at the time being 18, she appeared on talk shows and in a documentary to gain support for her cause. But this didn't come without difficulties and the media appearances made her the target of abuse. She found solace in songwriting. By 20, she was making trips to LA to pursue a pop career.

Amongst a community of songwriters and musicians, she felt instantly accepted.

"All that mattered was: Are you good? Are you talented? Can you write songs?" she recalls, fondly. "That entire industry of creatives was so amazing, because I really, truly felt equal."

After a string of early releases, her debut single proper arrived in 2017, inspired by the capitalist lifestyle she was surrounded by in LA. I Don't Want It At All was her sugary answer to Material Girl.

"Kim didn't happen with Unholy," manager Peters reminds us. "There is an entire six years prior to that, releasing music as an independent artist, touring and doing shows and hustling the fuck out of everything, just to break through the noise a little bit."

The acclaimed mixtape Clarity followed two years later, produced and co-written by Luke Gottwald aka Dr Luke, the man who Kesha accused of sexual, physical, verbal and emotional abuse in 2014. Her claims were dismissed by a judge in 2016; Gottwald denies the claims and is counter-suing for defamation – the lawsuit is ongoing.

Petras' association with Dr Luke drew criticism, made worse after she seemingly defended him in a 2018 NME interview in which she said, "I would like my fans to know that I wouldn't work with somebody I believe to be an abuser of women, definitely not."

Further backlash followed, causing her to release a statement on Twitter in which she said, "While I've been open and honest about my positive experience with Dr Luke, that does not negate or dismiss the experience of others or suggest that multiple perspectives cannot exist at once. I didn't express this clearly in the past."

Today, she hesitates when we bring up the subject.

"I don't feel much about it," she says simply. "And I generally don't talk about it."

Her major label contract, agreed in 2021, was under Gottwald's Republic imprint, Amigo Records, but according to Petras, it was the draw of working with two of the major's key figures that encouraged her to sign.

"The reason I signed to Republic was [co-president] Wendy Goldstein and [EVP, media & artist relations] Joe Carozza," she explains. "Joe came to my Clarity tour in New York in 2019, and ever since then we've been in conversation, it's been a long time getting to know each other. They've really given me time to breathe and make music before they wanted to sign anything and I just felt so supported. I felt like they really got what I was trying to do. I was just always waiting for the right fit – and I really found it with Republic."

Goldstein eagerly reels off the qualities that attracted Republic.

"Kim is uncompromising in her vision," she tells *Music Week*. "She's got a ton of attitude and even more talent and she's unafraid to push boundaries. Kim has done that since day one and it's amazing to see

ROLE CALL

MEET TEAM KIM PETRAS

Management: Larry Rudolph, Jesse Peters, Katy Cooper, Claire Fisher, Shabnam Mohammad (724 Management)
Label: Republic/Island
CEO & Chairman: Monte Lipman (CEO, Republic), Avery Lipman (co-president, Universal Republic Records)
Presidents: Wendy Goldstein, Jim Roppo (Republic), Louis Bloom (Island)
A&R: Wendy Goldstein, Josh Berkman, Rhea Pasricha & Kenneth Jarvis III (Republic)
UK Marketing: Amy Collins (Island)
Digital Marketing: Sarah Gaupel (Republic)
Publisher: Prescription Songs
Agent: Ben Totis, David Bradley, Lara Christie (WME)
Print & Online Press: David Lim, Milo Turnley (The Outside Organisation)
Radio: Emma Segal (John Brogan Plugging)
TV: Tony Fletcher (Island)
Creative Director: Eli Sheppard
Social Media Manager: Tori Agosta

PHOTOS: Jason Al-Taan, Steve Jennings, Getty

"I don't think the entire music industry is horrible, I think specific people are only about money"

KIM PETRAS

Kim control: *Kim Petras and (inset) on stage at Outside Lands in California last year*

Alone time: *Kim Petras and Nicki Minaj*

“Having Nicki Minaj on my first official album was always the goal, she’s a supernova”

KIM PETRAS

the marketplace finally catching up to her."

For Petras, feeling 100% comfortable with her team is of paramount importance.

"It just needed to be the right people," she explains. "I don't think the entire music industry is horrible. I think specific label heads are horrible and specific people are only about money and are crooked and shitty. You just need to get past those people and find your family there. It was really the people at the label that made me want to sign there and make me proud to be there every day."

Goldstein speaks passionately about how the major cares for Petras.

"I think we just need to listen," she says. "We need to listen to how she feels, what she says, and what she thinks. By listening first, we're better prepared to act where we can. Kim has paved the way for artists in the future, and that's beautiful to see."

Island is Petras' UK label, and president Louis Bloom echoes Goldstein with his emphatic praise.

"Kim has been a trailblazer and LGBTQ+ icon throughout her career, and it's been incredible seeing her grow into a bona fide global superstar over the last year," says Bloom. "We've always known what a special artist Kim is and now with the increased profile, there are no limits to what she can achieve."

In February 2022, Petras released the hyper-sexual seven-track EP Slut Pop, her first collection under her new deal. Sex-positive tracks such as Throat Goat and Treat Me Like A Slut were instant earworms – indeed Goldstein says the record "built the foundation for everything" – but some found the combination of the subject matter and Gottwald's production credits jarring.

As writing began on Petras' first major full-length, she was said to be working with new collaborators, crediting Goldstein for encouraging her to branch out. Singles like the anthemic Max Martin-produced guitar track If Jesus Was A Rockstar marked a new exciting era. But when her album was leaked in August 2022 and the label decided to shelve it, it was back to square one.

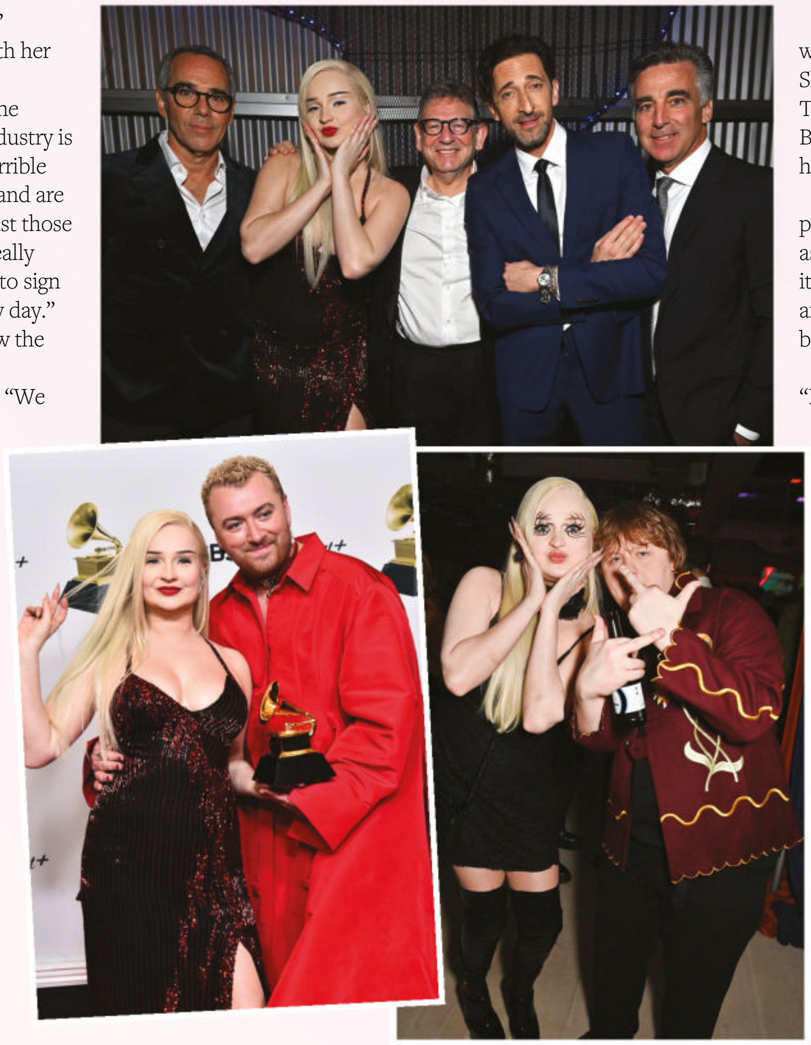
"I had this conversation with my A&R, Wendy, who I adore," Petras recalls of the heartbreaking time. "It was before Unholy came out and it was looking dire because I'd worked all of lockdown on this album that I was really, really excited about and then it leaked and suddenly everyone lost excitement for it. She just sat me down and said, 'Well, we go again, I'll set you up with sessions and we feed the beast.'"

The album's title was born there and then. Petras leapt back into writing mode with a determination that nothing was going to stand in her way. Soon after resuming work on Feed The Beast, Unholy blew up.

"That just reinforced the whole thing," she smiles. "The album was very much about that: 'Don't be afraid of your desires and what you really, really want and don't be embarrassed to want more for yourself.' So that really reinforced the title for me."

The album's title track is its opener, a pounding Euro-dance bop which ceremonially kicks things off with the loud rev of an engine.

"The title is so dramatic, but the title song is so breezy and slick," Petras says. "It's cool for me to work with such an intense title and theme because I was going a lot into Greek mythology and mythology in general. I found the story of Andromeda [whose parents tried to, quite literally, feed her to the beast] and I got really inspired by that for the artwork. But making all of that into a fun, pop record was such a great challenge."



Awards season: *(Clockwise from top) Kim Petras with Monte Lipman, Sir Lucian Grainge, Adrien Brody and Avery Lipman, with Lewis Capaldi at The BRIT Awards and celebrating with Sam Smith at The Grammys*

> "Kim is uncompromising, she's got a ton of attitude and even more talent, and she's unafraid to push boundaries"
>
> **WENDY GOLDSTEIN**
> **REPUBLIC RECORDS**

Throughout her career, Petras has played with the use of characters – whether on her Slut Pop EP or Halloween-themed album, Turn Off The Light, Vol.1, but across Feed The Beast's 15 tracks, we get a glimpse at the real her and all her many facets.

"I think on every song I'm a different person, which is what I like about music," she asserts. "This wasn't really about an alter ego, it's about the fans and going for your dreams and finding your thing you can't help but go back to and feed."

"It's next-level pop," adds manager Peters. "It's taking the pop she's always done up a notch in terms of who she's working with. It's still the same team but branching out the production, her lyricism, the melodic nature of everything. This is an album of literal back-to-back bangers."

Indeed, collaborators on the record are quite the 'who's who?' Chief among them is the legendary Max Martin (Britney Spears, Katy Perry, Taylor Swift) who is among the production credits on album track A Thousand Pieces.

"I knew exactly what to expect because I've watched every single interview he's done," fangirls Petras. "I feel like I've been trying to work by his methods for a long time. It was cool, when we were in the room together, they really were the same methods. I was dying, particularly over his vocals. He sings background vocals on so many hits, you wouldn't even know."

Heavyweight producer Ian Kirkpatrick (Katy Perry, Backstreet Boys, Dua Lipa) was also on the roll call.

"He's such an amazing person that I want to write with more," gushes Petras. "We had so much fun making a bunch of songs and only one of them made it onto this, but there's more! So maybe we'll hear those in the future."

Other credits include Canadian producer Cirkut (Rihanna, Miley Cyrus, Maroon 5), who Petras was no stranger to, having worked with him five years previous, and Floridian songwriting and production team, The Monsters & Strangerz (Demi Lovato, Fifth Harmony, Halsey).

"I made a lot of new friends on this record," she smiles.

And that's before we get to the features, which include alt-pop artist and good friend Banks and Nicki Minaj who joins Petras on lead single Alone (20 million+ Spotify streams), which reworks Alice Deejay's 1999 hit Better Off Alone.

"Having Nicki on my first official album was always the goal," Petras says, excitedly. "She had so many amazing features on Pink Friday, which was her big debut moment. She was my number one person to get on this and I couldn't love her more. I feel so honoured that she liked one of my songs enough to jump on it, because I feel like she doesn't just do that [for anyone]. That's why I admire her so much – she just knows what she likes and it's very grounded in that. It was cool to see such a supernova of a person on set and in a music video and her making me feel like I belong there. She was the coolest ever."

Petras, it turns out, is a magnet for the biggest names.

"Would Nicki have happened without Unholy?" asks manager Peters. "Who knows. But the thing about Kim is that everybody really wants her to win in a big way. Everyone is always prepared to give up their time for her not just because of who she is and

PHOTOS: David M Benett, Alberto E Rodriguez/Stringer, Lester Cohen, Getty

what she stands for as a trans woman, but also because of who she is as a person. Everyone knows how hard she works. And she's such a fan of music, so she gets back what she puts in."

But despite all of this support for Petras, detractors are seemingly never too far away.

Take Unholy, an unapologetically sexual song from a non-binary star and a trans artist. Depressingly, you can imagine the headlines. But Petras, who has been fighting her whole life, says she takes most of it in her stride.

"On my first tour, people protested outside – I've been pretty used to people being upset about me existing," she says stoically. "In school, people were upset I existed. When I went to seek treatment, doctors called me crazy. I've had a life of being told that everything I do is wrong and disgusting and I'm going to hell and all of that. That prepared me for this and that made it feel kind of sweet."

Petras unsurprisingly relishes the idea of battering her critics with the might of Unholy.

"All the people that are upset are the people that never liked me my whole life, but now they have to listen to the song – so, boohoo, cry about it," she says. "It didn't touch me at all. But the stuff that did was how awful people are about Sam, Sam's way of dressing and Sam's body."

While many celebrated this era in Smith's career, one that saw them making music that felt honest and freeing, others disapproved of Smith's on-stage getup. The online hate came thick and fast.

"I just can't believe how shamelessly horrible people are to people about their bodies and about shit that people can't change," continues Petras. "And to someone who just wants people to feel positive about themselves and put themselves out there for people to see that there's multiple types of beauty. People were so disgusting to Sam and it made me feel really hurt for my friend and upset about the world in general."

Petras stresses that she, too, knows how it feels to be targeted.

"I feel like I'm in the same boat, I constantly get judged by how I look or how I dress, instead of what I do and what I'm passionate about," she says, visibly riled. "That is true ugliness to me: being so ugly on the inside you judge other people solely on appearance. That I hated. But the kind of love we got to spread for those who feel like they'll never fit into what people think is beautiful and acceptable? That is what makes me really, really happy. We spoke to those kids and those people who, for their whole life, felt like the world was judging them on their appearance. And that's so gross. I'm so happy we got to make something for exactly those people."

Petras doesn't take her role in the public eye for granted. She wants to inspire young people to be themselves. At a time when trans rights in America are being reversed at an alarming rate, she understands the importance of visibility and positivity.

"It's finally the time that a lot of trans people have got their own platforms because they were able to through social media – there is finally a place for them to be visible – and it immediately just backfires and people just push against it," she says of the political right's anti-trans rhetoric. "I wonder if we've really made any progress since Madonna was doing her Erotica era and people were calling her disgusting. That was in the '90s. It's crazy that today, you couldn't release that."

Like Madonna, Petras is blazing a trail, both as an accomplished musician who is making pop a much more interesting place and as a positive force for change in the music industry.

PHOTOS: Shane Anthony Sinclair/Stringer, Darren Bell, Getty, Tori Agosta

global PLAYER
BELL BALL
barclaycard

The Kimpossible dream: *(Clockwise from top left) Kim Petras at the Capital FM Jingle Bell Ball last year, with Bimini Bon-Boulash at the Gay Times Honours in 2021 and at this year's Met Gala in New York*

> "We want Kim to be in arenas by next year and win a Grammy for this album"
>
> **JESSE PETERS 724 MANAGEMENT**

"I think one of the most uninteresting things is just to aim to fit in," she says. "And since I never felt like I really did, I love to encourage people that don't fit in too. I want them to think, 'Well, she can dress however she wants and she thinks that's cool, so I can go to school in my latex dress.' I used to be that way with Lady Gaga, Katy Perry and Nicki Minaj – they inspired me to think I can dress crazy. So those are the people I want to reach."

As for what's next, the star's team are well aware of where her sights are set.

"Feed The Beast is everything Kim has talked about doing and more," says Wendy Goldstein. "My favourite moment on it changes all the time, like it does with any great record. Our priority is to reach as many people as possible and introduce Kim to new audiences, while serving the faithful global fanbase she's already cultivated. We're thinking about 10 years from now and what that looks like for Kim."

724 Management's Peters hammers home Petras' commitment to growing her impact.

"Kim is unlike probably any other artist I've worked with, in that she is impressively goal-orientated," says Peters. "If you say, 'Kim, give me your top five goals for this year,' she will be very clear. It means the entire team is focused on that – everything we do builds blocks towards achieving it."

Those goals are "lofty" too, attests the manager.

"We want her in arenas by next year, we want to win a Grammy with the album, we want her on the cover of Vogue," she says, eyes lighting up. "And it's global too – we've been focused on breaking the US because we all know if you break the US, you can hopefully break anywhere, but she has had some really great movement in the UK. We're having great traction in both US and UK radio right now, which was super challenging in the past. Obviously, in Germany, she's a homegrown talent. We were the No.1 most added on Australian radio recently and I know Kim would love to break the Asian market. There are all those specific goals but I think it's just about carrying on that upward trajectory."

The manager smiles as she looks ahead to more music, joking that Petras has "another 17,000 albums in the pipe" and suggesting that more EPs could drop before the next album does.

"It's just about tapping into this moment and then keeping her trajectory on the up and up," she adds.

Right now, Petras' focus is on finally releasing the music she's poured so much into and her soon-to-be-announced live shows, which are going to be "bigger than anything" she has done so far.

"Lights and vocals will always be the focus, but I'm getting better at choreography, too," she says, excitedly.

In terms of her own hopes for the album, she casts material goals aside for something more meaningful.

"I just hope the fans really get it," she says. "I feel like this is the first time I'm really not telling you what character this is. It's something inside you that you have to resonate with, and that's really, really exciting to me."

Though all eyes may be on Petras right now as she plans her next move, she's trying to stay grounded and focusing singularly on what it's always been about: dropping bangers.

"People definitely treat me a little differently now, which is cool, but I kind of wish they didn't because it feels like bullshit and I feel very much the same," she concludes. "My goal has always been to make great music, and that's what I'm always going to be focused on. The Grammys was magical and I'm so grateful, but I'm not going to suddenly now make music in order to get an award. If it happens, it happens."

Feed The Beast

> "I wonder if we've made any progress since people were calling Madonna disgusting during her Erotica era"
> **KIM PETRAS**

THE Music Week INTERVIEW

JOSH GRUSS

With a background in rock bands, the finance world and the US military, it's fair to say **Josh Gruss**' path to the music world's big leagues is a little out of the ordinary. His company, **Round Hill Music**, is at the forefront of the publishing business, representing works recorded by **Celine Dion, Wilson Pickett**, **Alice In Chains**, and more. Here, the CEO talks catalogue, publishing and lays out his vision for the future of the industry…

WORDS: JAMES HANLEY

When his passion project band Rubikon began to unravel, Josh Gruss' parents asked him the age-old question: when are you going to get a real job?

"I went to Berklee College Of Music and studied guitar, and I was in bands in high school and college," explains the entrepreneur, retracing his steps. "When I left college, I started working at Warner Music in New York and after about a year-and-a-half I got a phone call from a good friend, who said, 'Do you want to join my band? We need a new guitar player.' They had established themselves a little bit and, at that point, I hadn't really had that experience of being in a band and touring, so I dropped everything. That was the beginning of Rubikon in my early twenties."

The Boston-based band released a pair of EPs in the early 2000s, followed by their full-length debut The Hollow Men in 2004, before real life started getting in the way.

"After the first couple of years, the band kind of fell apart," continues Gruss. "One guy ended up getting married and couldn't play in the band for a little bit, and this and that. I was also, at the time, getting a lot of pressure from my parents to get a real job. I started working in finance and I did that for a long time."

Having served internships at Sony Music and at a recording studio in his teens, as well as a spell at Live Nation forerunner Clear Channel, Gruss – who hails from a well-known New York financial family – parked his musical ambitions and took a detour into investment banking at Bear Stearns & Co, and went on to partner in his own firm, private investment business Gruss & Co. As the Round Hill Music co-founder and CEO says, it was a good time to *not* be in the music business.

"That was a dark time for the industry – 1999/2000 to 2010 was a little bleak," he contends. "That's the time I was working in finance. Then Rubikon got back together and I noticed that, when it came time to do anything with the band, I was so excited and energised. So I said to myself, 'I have to find something work-wise that gives me the same level of excitement.'"

Fresh from earning MBAs from both Columbia University and London Business School, Gruss considered how he could marry his love of music with his mind for the bottom line – and, 13 years ago, Round Hill Music was born.

"I finished business school and was thinking about things I could do in music," he remembers. "I crossed off live music – I had no interest in owning a venue and staying up till two in the morning counting cash at the register. I crossed off starting a record company because there's too much risk attached to signing a new artist and hoping for a hit right out of the gate. So it led me to publishing, and my background in finance helped me think to create a fund around it, which was extremely novel. We had the first private equity fund dedicated to music royalties back in 2010."

Since day one, the publisher has targeted "evergreen" catalogues with proven longevity – a pioneering approach that helped create the template for the catalogue boom of the late '10s/early '20s. Round Hill's portfolio of more than 120,000 tracks, which includes songs recorded by artists including Alice In Chains, Bush, Celine Dion, Carrie Underwood, The Supremes, Wilson Pickett and Whitesnake, is shaped in part by Gruss' personal tastes.

"I like everything that has real instruments in it," he says. "When music starts getting 100% electronic, I completely lose interest. That's seen a little bit in the way that Round Hill makes investments, but I also have this belief that there's a little more value in music with real instruments. What ends up happening is songs recorded in that older method back in the day are harder to replicate – they stand out in a way that's different to all the disposable music that's out there today."

With offices in New York, Los Angeles, Nashville and London, Round Hill houses a record label and label services division, a neighbouring rights strand and a music production library business. In 2018, it bought independent publisher Carlin in a reported $245 million deal, which involved the acquisition of copyrights made famous by legends such as Elvis Presley, AC/DC and Billie Holiday. Round Hill followed Hipgnosis in floating on the London Stock Exchange in November 2020, raising $282m (£212m) in its IPO, which preceded a $291m funding round and a further $46.1m (£33m) in share issuances.

The firm's recently-published 2022 financial results showed a 13% increase in portfolio fair value to $602.6m and a 32% year-on-year increase in group revenue to $32.4m. Elsewhere, its success in the country music charts led to Round Hill being named Publisher Of The Year at April's Association Of Independent Music Publishers Nashville Country Awards.

Typically dividing his time between New York and Greenwich, Connecticut, Gruss is in London when *Music Week* catches up with him for an early morning interview. Joking he's "operating on 70% brain capacity" due to jet lag, the 49-year-old shifts gears to touch upon his six-year stint in the US Coast Guard, post 9/11.

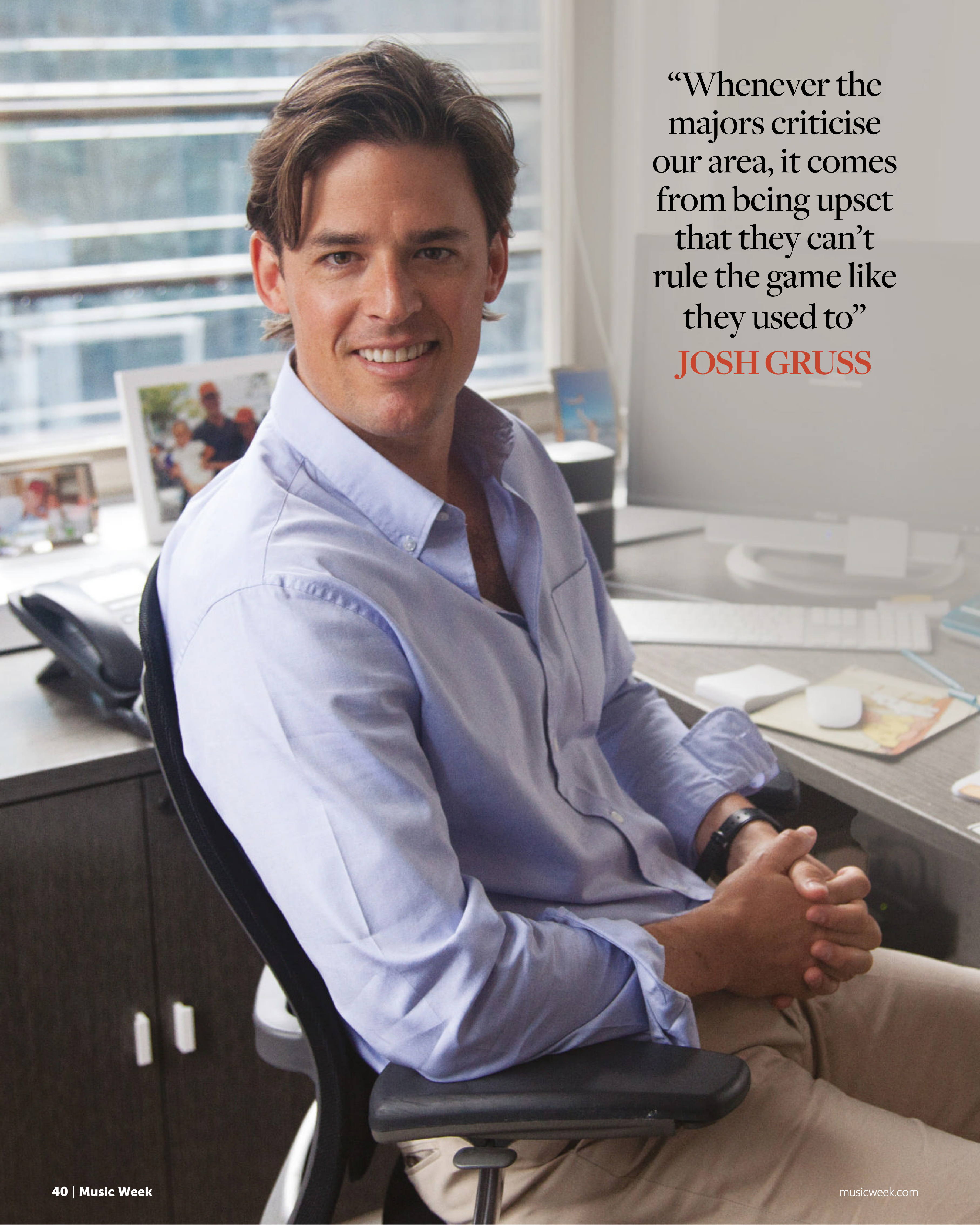
"I have this very all-over-the-place background," he laughs. "But yes, six years in the military. After 9/11, I got swept up in everything that was going on. It never would have crossed my mind prior to that, but 9/11 had a profound effect on me."

Flash-forward to 2021, and Gruss returned to his roots to establish the Josh Gruss/Round Hill Music Endowed Scholarship Fund with a $1m donation to Berklee College. He also cheerily reveals that Rubikon are still active (in Boston, at least), even if day-to-day commitments ensure it's only "an extremely part-time thing".

"We maybe play eight or nine shows a year, but for five guys who have probably 15 kids between them and who all have other jobs, that's a good amount," he smiles.

King of the Hill: *Josh Gruss, co-founder and CEO of Round Hill Music*

> “Our competitors have access to billions of dollars, so we have to continue to grow or be gobbled up”
> **JOSH GRUSS**



> “Whenever the majors criticise our area, it comes from being upset that they can’t rule the game like they used to”
> **JOSH GRUSS**

"We've put out seven or eight records. We've had Top 40 rock songs and we're close to 50 years old. So it's amazing that it's still going."

Gruss even confesses to a rare moment of indulgence where he took the opportunity to mix business with pleasure.

"I'm not afraid to admit that I will somewhat abuse my privileges for the benefit of the band," he grins. "The company has a relationship with The Cult – we put out their most recent record and bought Billy Duffy's publishing catalogue. I turned that into a gig for Rubikon to open for The Cult at a big show in Boston. That was probably the most people we've ever played to and it was really fun."

For now, though, Gruss is all business as he speaks his mind on the competition, going public, and why AI is nothing to be scared of...

***Well Rounded:** Josh Gruss on stage with Rubikon (top), with Jerry Cantrell and Sean Kinney of Alice In Chains (middle) and with producer Steve Lillywhite (bottom)*

PHOTOS: Round Hill Music

Since you founded Round Hill, this area of the business has become very crowded. Did you think you were onto something early on?

"No I didn't, because it wasn't until maybe 2017 that anyone else in the finance world really started paying attention. It didn't get validated for a number of years, so for a while I was questioning whether what we were doing made sense. We waved the flag for music royalties hundreds of times, took so many investor meetings and that led to raising money but it was something that no one had heard of – not even the most sophisticated investors we spoke to had ever come across the space. Other competitors didn't start until seven or eight years after we did. It helped us in a way [when they did] in that it spread recognition, but obviously it allowed for more competition too."

How did you come up with the idea to focus on working with pre-2010s music?

"The music that we invest in is going to be your evergreen catalogue; your durable, time-tested, consistently earning songs from the '70s, '80s ,'90s, early-2000s, some '60s, some '50s. If you look at the London portfolio, over half is rock music, which we're okay with, because rock has a consistency and loyalty to it like no other genre. If you think about Metallica or Iron Maiden, or some of these bands that have been around 30 or 40 years, they're still going to fill stadiums. Consistency and predictability are the top things we care about, so you have to have timeless music and some of these rock songs are extremely timeless. I don't know about you, but I hear [Whitesnake's] Here I Go Again on the radio all the time. It's always around, and those are the types of songs we want."

What other genres have you got your eye on? Will you ever go into more international music, such as Latin, for example?

"Well, we really missed the boat on that one. The problem is, if you're going to invest in Latin music, or any foreign music, you have to understand what you're buying. You can't spend millions of your investors' dollars on something that you don't understand. If someone came to me with, I don't know, something from Asia, how am I going to have a feel for that music without speaking the language or having lived there? I just never went out there and found local people I could trust to help me understand local repertoire. It's an exciting area, but very risky."

You say your team's expertise directly translates into sustainable value and revenue growth. How does that happen exactly?

"Any music fund that starts up has to think about how to structure itself. And the first real question is, 'Who's going to do the property management of these copyrights that I acquire? Am I going to try to do it myself? Or am I going to farm it out to a third party?' The much easier way is to farm it out to a third party. The problem with that is, if you're farming it out, it's impossible for you to add value – you're hoping that the company you lease the rights out to is going to add value. But the reality of that is if you hand over your 100 copyrights, they are not going to focus on yours more than the million other copyrights that they manage. So when thinking about how to structure I was like, 'We have to do this ourselves. Because if we don't, we don't really have an offering beyond a cheque for a catalogue.'"

So how did you go about building Round Hill's infrastructure?

"Piece by piece. We went from three people to 70, went from no offices to four global offices, and all the services kind of stacked on top of each other. It started with publishing administration when we bought Zync, the sync licensing platform. When we started getting involved with masters and recordings, we built up our own record labels like Black Hill. And then when we got into neighbouring rights, we built out Sound Hill, which is our small but nimble neighbouring rights division."

Why do you feel there is more chance for monetisation now than before?

"Oh, gosh, I mean, I'm sure you see it in your life, this proliferation of products that employ music. Probably the biggest one for me in my life is Peloton. I hop on that damn bike as much as I can, but I can't ride a class unless there's a playlist of music that inspires me. That's just one example of a new business where, if it didn't have music, it wouldn't be a business. It would suck a lot more to do a class without music. Same with TikTok, or whatever else is out there. Supposedly, 90% of what people watch on YouTube is music videos, and it's only been in the last couple of years that apps like Instagram have allowed you to apply music to your story. Music helps very large businesses propel themselves forward."

Do you consider Round Hill to be a company built for the modern music industry?

"I mean, what is the modern music industry? I guess it is the way artists are signed, branded and marketed. It does incorporate transparency for artists – a whole concept of logging into your portal and looking at your royalties nicely laid out in graphs and being easy to read. All that transparency is part of the new industry and that is something that we focus on. But the way that artists are marketed on TikTok and signed because they had a viral hit – and all the marketing around pop – is not something that we're involved in, so it's a tough question to answer."

What is Round Hill's approach to rights management?

"It starts with choosing very low risk repertoire to invest in. It's nice to have great results and have 15% organic growth this past year, but the way that I think about it is, 'Just don't lose money.' If we make money, that's great, but just don't lose money. Look at the downside and the upside will take care of itself. If you look at the stuff that we buy, it's all classic, older and has been time-tested. And it's steady, and we see that in the numbers when we do our underwriting. If the music industry has a tailwind to it and streaming's growing and sync's growing, then you're going to ride that wave too. I can call my royalty person right now and say, 'I don't know if I saw royalties coming in from the MLC [Mechanical Licensing Collective] last month for this Ashley Gorley song, please double check.' I can call my own sync department and be like, 'This song from Whitesnake is really syncable, I want you to think hard about potential sync uses.' If you have those tools available, you can do a little bit more. I've got this awesome 70-person train that I can drive hard and make the royalties go up a little bit."

Some have suggested that traditional publishing is dying and that catalogue acquisition is on the up. Discuss...

"Okay, well, the definition of music publishing is investing in the new, so I think what they're saying is, 'Investing in new songwriters is dead.' That's not the case for us. We do a lot of investing in new songwriters and the focus for us is country music. We've had over 80 No.1s in country music, and that's from investing in a songwriter and hoping they write a hit during the term of the deal. We've very much been focused on signing the best songwriters that we can in Nashville and that's led to a lot of success. Nashville, by the way, is the home of the classic music publishing deal and the way that the classic music publishing industry works. Songwriters still wake up every morning, go to two or three songwriting appointments, collaborate, write songs, make demos, hand them into their A&R guy and hope that their songs end up getting cut on major recordings. That's traditional music publishing, and we do a fair share of it, but it probably ends up being 4% of what we spend [whereas] 96% goes to catalogue. So maybe music publishing is dead and catalogue rules in that equation, but we do both."

What do you say to the argument from the majors that businesses like yours ruin the playing field?

"Well, in the first eight years of Round Hill's existence, not once did we compete with the majors. The majors did not care about buying catalogue; they were closed off to it and they missed a really big opportunity. Everything that we operate probably used to be with a major, so they've watched so much of their property disappear and wiggle out through their fingers by groups like Round Hill, Primary Wave, Hipgnosis. It's probably hard for them to watch a company like Hipgnosis dominate and get so big, so quickly. So whenever they criticise our area, I think it comes from jealousy or being a little bit upset that they can't rule the game like they used to. But it's been such a boon for songwriters, because then all of a sudden, the majors did start buying catalogues. But they focused on the huge iconic artists they didn't want to lose, like Bob Dylan, Sting or Paul Simon. You just didn't have this marketplace to sell your catalogue like this 10 or 15 years ago. You might not have been able to sell it at all, or you'd have to sell it at a price that was too low. So it's been a really great thing for artists and songwriters to get some liquidity and at the end of their career, sell their business, cash out. That's a really positive thing."

Hill start: *(Clockwise from top left) David Coverdale of Whitesnake, Celine Dion and Wilson Pickett, and team Round Hill celebrating their AIMP Nashville Awards win in April*

PHOTOS: Michael Ochs Archives/Stringer, Dave J Hogan, Getty

Is it a dog eat dog world in the market, or can you all coexist?

"I think we can all coexist because everybody seems to find their own opportunities, and there are enough opportunities to go around. But the proliferation of competition seems to go up each year. I knew back in the day, if I was right about this space, there was going to be a lot more competition one day. And lo and behold, we're kind of there now, so what do you do? You have to have more scale, work harder and have an offering that's different from the rest. I still think we have that here."

Ultimately, how is Round Hill helping artists?

"We have artists all the time [saying they are] just so thankful for working with us. During Covid, it was really tough for some of these artists without touring, so if you came in and bought a touring artist's catalogue, that was a big relief. Artists only sell us half their copyrights, which means they're partners with us, so they become really happy when they watch the half they still own go up and up in value. And we do a lot of record deals – we did a deal with Blues Traveler where we bought their catalogue and then put out a new record for them. That record [Traveler's Blues] got nominated for a Grammy two years ago. So there are all sorts of ways in which artists are happy with our work."

Round Hill's income comprises revenues from music publishing rights and masters rights, which strand are you most focused on?

"We have about 70% publishing, 30% recordings. We didn't start buying recordings until five years in and that's because recordings were a bad investment up until 2015, when streaming really took hold. If you made a recordings investment back in 2010, you would have been biting your nails for five years, because you would have watched that investment decline until 2015, at which point it would have turned around. So we waited until 2015 to buy recordings and have been actively buying them since. But there's a little bit of a game of catch up to match how much publishing we have. I wouldn't mind if there was a 50/50 balance, but that's about as much recordings as I would want because I think publishing's definitely more stable."

How did Round Hill's IPO change things for the business?

"Now that we're publicly traded in London, we get compared to Hipgnosis a lot. We chose the London Stock Exchange a little bit because Hipgnosis had paved that road already. A lot of our shareholders are also Hipgnosis shareholders – they wanted to not have all their eggs in one basket and invested in two players instead of just one. But what's happening now is that, with Brexit, inflation, all the uncertainties in the world and interest rates rising, both Hipgnosis and Round Hill stock prices are trading way below their NAV [net asset value]. One issue with being publicly traded is that every day, there's a new view on what you're worth. It shifts around and it can be volatile. In my opinion, our stock is extremely mispriced at this level, so I'm doing everything I can to get investors to see the value. We're hoping our results speak for themselves and answer a lot of the questions that investors have had about the music space and how we do things."

AI is creating uncertainty in music at the moment. Does that scare you?

"I'm not afraid of it one single bit. I think that, firstly, there's going to be a lot of legal figuring out over the next year, and that will conclude that there are some major copyright issues with AI. Scraping recordings to feed an algorithm, that's something that probably should be properly licensed first. Platforms like Spotify, Deezer, what have you, don't want their platform flooded with junk. If you're a Spotify user and you have to sift through a sea of artificially-created junk, it's going to kill the user experience and so they're going to police how much of this AI stuff ends up on DSPs. I also think that our repertoire is the last type of repertoire to get affected, because no one wants to hear a fake Alice In Chains song. An Alice In Chains fan would revolt if they went to see a concert and the guitar player was playing to a track. So maybe it affects the very disposable music of today, where everything's just a loop and a beat with a voice over it. It feels like that's easy to replicate and the kids who watch TikTok might check it out for a week, but then it's gone. That doesn't bother me, it doesn't affect any of our music."

Finally, what is your grand plan to keep growing Round Hill Music?

"Well, we are trying to raise another fund, we want to see the London listing grow and we just want to get bigger. There becomes a point where you have to keep up with the Joneses. A lot of our competition has access to billions of dollars, and Round Hill either has to continue to grow and raise money or it's going to get gobbled up by one of the other guys. It's a game of dollars, scale and firepower, and you have to keep up with that."

“Our repertoire will be the last to be affected by AI – no one wants to hear a fake Alice In Chains song”

JOSH GRUSS

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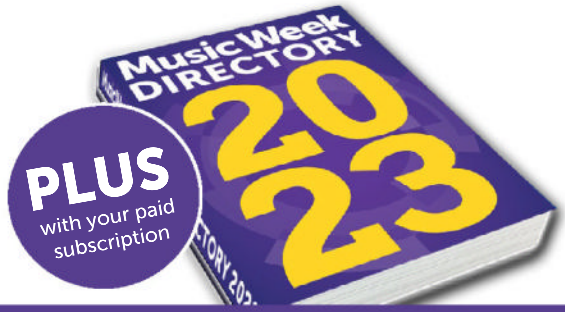
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MUSIC WEEK X GIRLS I RATE PRESENTS

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THE MOST INFLUENTIAL AND SUCCESSFUL WOMEN ACROSS THE MUSIC AND CREATIVE INDUSTRIES SHARE THEIR TOP 5 CAREER LESSONS...

SHAYNA MARIE (DJ & BROADCASTER, CAPITAL XTRA)

A renowned DJ and broadcaster, Shayna Marie hosts the Capital Xtra Breakfast Show nationwide every Monday to Friday, alongside her weekly Friday night DJ mix shows. She started her career volunteering on community radio, and now has a well-established spot on a national station where she has interviewed the likes of Doja Cat, Penn Badgley, Michael B Jordan and Kehlani. As a DJ, Marie has also played for top names including Megan Thee Stallion, Wretch 32, Popcaan, Dexta Daps and Kranium, performed on stages at Caribbean Rocks and City Splash festival, and headlined Capital Xtra's Reloaded night and Homegrown Live. Here, she shares her top five tips on how to make it in the world of broadcasting...

1. Try new things

"I fell into broadcasting – I saw an ad on Twitter for a UK platform looking for hosts to bring their work, and just thought, 'Why not?' I used to be – and still am – quite a shy person, so doing new things was a little out of the ordinary, but something in me said, 'Do it', so I did! From there, it's been a lot of working, learning and networking. Keep trying new things. If you don't like it, don't do it. If you love it, do it more!"

2. Make lists and explore what you want

"If you're not sure on what direction you want to go in, make a list of the things you enjoy, the things that make you happy. One of them, maybe a few of them, could be the thing for you. I'm lucky in that I've been able to make a career in what I love, but I still make lists regularly to check in with myself and make sure I'm aligned."

3. Never stop looking for new music

"As a DJ, you can never stop learning, there is always room to grow. I listen to a lot of other DJs' mixes, live sets or shows to see what I love and how I can apply new techniques to my own set. Post your sets on social media, which can be clips of a transition in the mix or audience reactions, and see what people love. Also, listen to Spotify or YouTube on shuffle and ask for music recommendations from people. When I was younger, I used to swap iPods with people for a week just to hear something different. That's why I now love Nancy Ajram. Go out to places you normally wouldn't to find new music! I think hearing music at a party hits differently, you can really see how people react to it and what their favourite parts of the song are."

4. Be prepared

"Radio is live broadcasting which means you have to be ready for anything. If something goes wrong, you have to fix it, fill time or whatever it is, so being prepared is so important. Stay on top of your music, too. I'll have music in my downloads folder for weeks and it'll just get worse and worse by the day – this is a big mistake. Also, show up on time. It's even better to be early. I find being late quite disrespectful, because time is not only money, but it's precious and it's not promised forever. Stay organised, it will make your life so much easier!"

5. Know your boundaries

"It's important to know yourself and what you want. People can take advantage of you as a woman and might try to assert their authority. If they do, keep it professional, have people around who you trust. It's always good to have a strong woman in your corner. And be a little kinder to yourself."

INTERVIEW: Miranda Bardsley

"As a DJ, you can never stop learning, there is always room to grow"
SHAYNA MARIE

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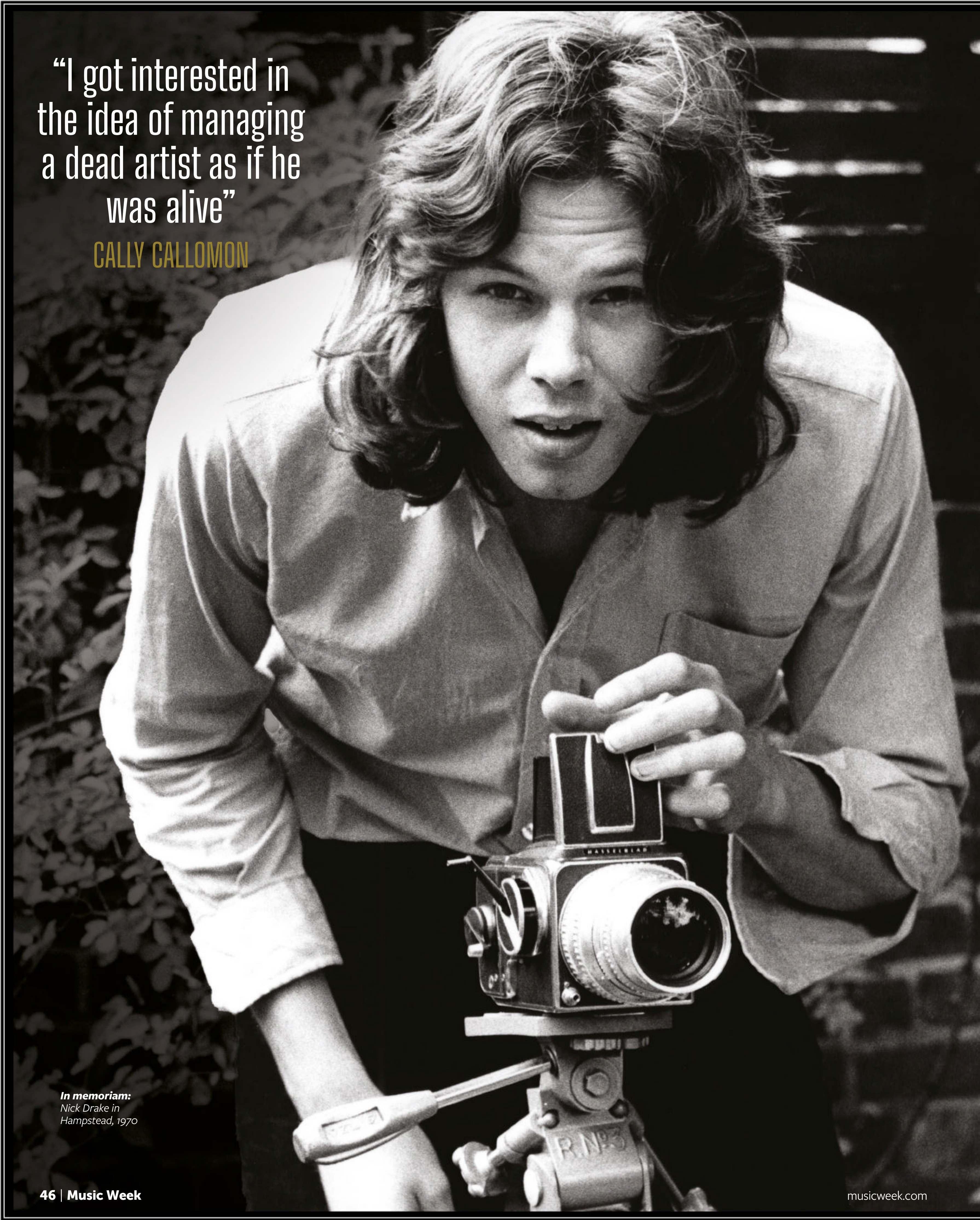
“I got interested in the idea of managing a dead artist as if he was alive”

CALLY CALLOMON



In memoriam:
Nick Drake in Hampstead, 1970

ESTATE OF MIND

Until now, the estate and works of **Nick Drake**, the **Island** folk artist whose music came to prominence only after his death in 1974, has remained relatively untouched. Ahead of the release of the new 23-track covers album, **The Endless Coloured Ways**, *Music Week* meets estate manager **Cally Callomon** and **Blue Raincoat Music** boss **Jeremy Lascelles**, alongside contributors **Ben Harper**, **Emeli Sandé** and **Let's Eat Grandma**, to uncover the magic behind Drake's legacy...

WORDS: JAMES HICKIE

Ask Ben Harper for recollections from a lifetime of Nick Drake adulation and two spring to mind. The first is from childhood, of being at home, the sun streaming into the living room and Drake's music rotating on the record player – ever-present yet evasive.

"Of all the music I'd heard, it was the most mysterious," the 53-year-old reflects now. "I had to find my way into those songs."

Decades later, Harper was still trying alongside another famous fan, his friend Heath Ledger. The pair would sit around the piano with a bottle of red wine and play those songs, isolating every component and element.

"Heath's passion for Nick was unrivalled," reveals Harper. "Some of my fondest memories are of watching Heath relate to Nick."

Tragically, Heath Ledger died in 2008, aged 28 – gone too soon, much like his hero Nick Drake, who died in 1974, aged 26. Harper is one of 32 artists who have contributed to The Endless Coloured Ways – The Songs Of Nick Drake. Set for release on July 7, the collection sees the likes of Fontaines DC, Self Esteem, Bombay Bicycle Club, Emeli Sandé, Let's Eat Grandma, Liz Phair, John Grant and Radiohead's Philip Selway reimagine 23 of Drake's songs.

Harper has tackled Time Has Told Me, the opening track from Drake's debut album Five Leaves Left, though he's the first to admit his take cleaves closer to the original than, say, Irish post-punks Fontaines DC's re-tooling of the ethereal Cello Song as a bruised, haunting shanty.

"I came in through the front door," says Harper of his contribution. "I wasn't going to turn it into a Basquiat or a Picasso. I was going to leave it as a Van Gogh."

Like Vincent Van Gogh, Nick Drake wasn't fully appreciated during his lifetime, but has garnered acclaim posthumously – a trend he seemed acutely aware of judging by his lyric to the song Fruit Tree ('*Fame is but a fruit tree/So very unsound/It can never flourish/'til its stock is in the ground*').

This lack of contemporaneous recognition wasn't entirely down to the listening public, though. Drake was only musically active for seven years and rarely performed live or consented to interviews. This reluctance to engage in promotion on behalf of his label, Island Records, paired with a scarcity of hit singles meant his first two albums, Five Leaves Left (1969) and Bryter Layter (1971) failed to chart, selling fewer than 5,000 copies each. His final album, Pink Moon (1972), fared even worse: selling fewer than 3,000 copies in the UK and US combined.

In the mid-1980s, however, Drake began to attain cult hero status, namechecked by such luminaries as R.E.M. and The Cure, whose moniker was inspired by a lyric from Time Has Told Me ('*You're a rare, rare find/a troubled cure*'). It was during the 2000s, though, that the most seismic leaps in his public profile began.

In 2000, Pink Moon's title track was used in a Volkswagen TV advert, primarily in the US, a country where he'd received almost no airplay. It resulted in the album selling 73,000 copies. Meanwhile, the inclusion of his music in Hollywood films The Royal Tenenbaums and Serendipity (2001), and Zach Braff's Garden State (2004), introduced him to a new generation. The result? In the present day, Five Leaves Left now stands on sales of 270,157 in the UK according to Official Charts Company data, with Bryter Layter on 222,326 and Pink Moon on 252,190.

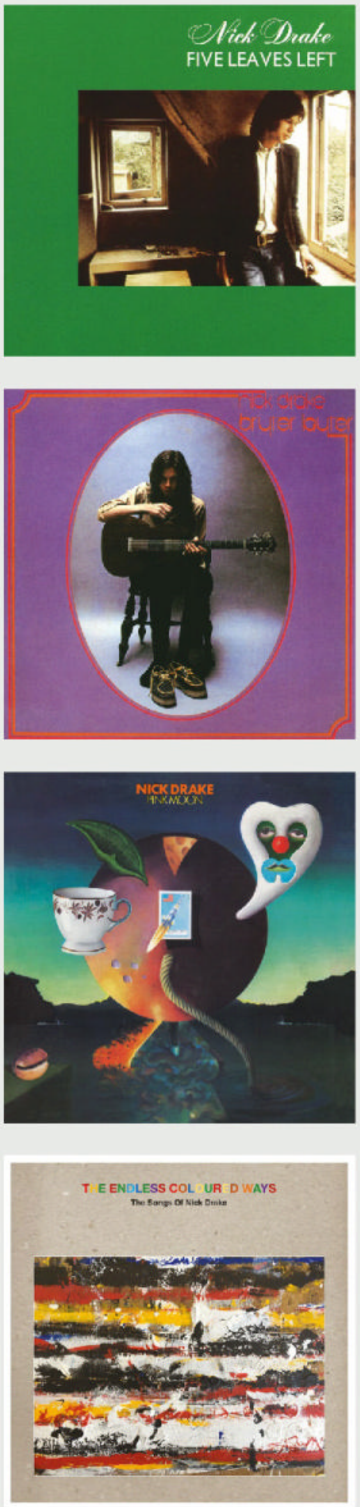
But how, one wonders, do you make those kinds of decisions on behalf of an artist who is long dead, and whose privacy in life was a hindrance to their career progression? That's the question pondered daily by Cally Callomon, who runs Bryter Music, the Nick Drake estate, on behalf of Drake's sister, 79-year-old actor Gabrielle.

"There are estates that would be unmanageable because you've got ex-wives and children, and it's always in court because they all want a slice of the pie," explains Callomon of the simplicity of the dynamic. "That doesn't happen with Nick – there's only Gabrielle Drake."

Callomon has a CV boasting roles as a musician, manager, A&R and album sleeve designer (behind the artwork to Tricky's debut, Maxinquaye, among others). It was his work at Island Records, however, that took him from the status of a fan to one of the keepers of his flame.

"I got interested in the idea of managing a dead artist as if he was alive – or she was alive – and the two things collided, working with Gabrielle on Nick's

PHOTOS: Estate Of Keith Morris / Getty



The Nick of time: *Nick Drake's iconic discography, with (directly above) the artwork for covers album The Endless Coloured Ways, set for release on July 7*

catalogue," explains Callomon.

It's an ethos that remains surprisingly easy to maintain, he says, considering how often researchers and bookers still enquire about Nick's availability for TV shows and festival appearances.

Callomon had the idea for The Endless Coloured Ways 20 years ago. Its genesis may have come from a moment around that time, in Gabrielle's kitchen, when he played her a cover of Drake's song Fly by Swedish band The Soundtrack Of Our Lives in the presence of the late Robert Kirby, the man responsible for the string arrangements on Drake's first two albums.

"Robert said, 'Nick would have loved this,'" recalls Callomon. "And that, for me, was like the gates opening."

Despite the validation, Callomon often found himself mired by the issue of publishing.

"Nick's publishing has been moved from pillar to post," he explains. "It was inherited by a company that would buy a company that would buy a company, and I had renegotiated the publishing deal so that we would get rights reversion, which happened three years ago."

This was a relief for a number of reasons, not least an end to the disheartening passivity of publishers unwilling to shoulder the responsibility of this project.

"Every company we had been with said, 'What a great idea, we should do this,' meaning, 'You should do this, Cally,'" he says. "'You get it together and we'll collect the money from the songs.'"

Callomon had known Jeremy Lascelles for some time and admired what he'd done with Blue Raincoat Music, an artist management, music publishing and records business Jeremy co-founded alongside Sir Robin Millar in 2014, before acquiring Chrysalis Records in 2016.

"The first thing Jeremy said was, 'Great, let's do it' – meaning 'Let *us* do it,' not, 'You get on with it, Cally,' he recalls."

For Lascelles, Callomon's project was exactly what he had in mind.

"Our thoughts were absolutely aligned in what we wanted this record to be," the executive tells *Music Week*. "So it became a very easy project from that perspective."

Even a cursory glance at Nick Drake's 2.3 million monthly Spotify listeners suggests there's growth for an artist of his stature, particularly compared to another enigmatic artist he's often mentioned in the same breath as, Yusuf/Cat Stevens (9.7 million per month). The headline brief for The Endless Coloured Ways, then, as outlined by Callomon and Lascelles, was to expose the music to a whole new audience to stimulate discovery of his catalogue and grow his audience.

For Callomon, a man who's keen on gardening but not self-congratulation, the word 'growth' suggests seed-planters slapping themselves on the back when something materialises. It's simply not that straightforward, he says.

"Nick's data is a very large comet tail as a result of other stuff happening," suggests Callomon. "There may be a Fontaines DC fan who loves Cello Song and is surprised to find it wasn't written by Grian [Chatten] but rather by this guy Nick Drake. And that's the result: the streaming of *Nick's* version of Cello Song, not because we've tried to steer people towards Spotify and Nick Drake, but because other people have done it for us, much better than we ever could."

James Meadows, senior vice president, marketing at Blue Raincoat Music, agrees.

"By partnering with the diverse collection of artists who have interpreted the music in their own way, this has exposed Nick's wonderful songwriting to each individual artist's audience," he says. "For the most part, they skew younger than Nick Drake's core audience and may be discovering his music for the first time."

The 18-month process of mobilising those artists was challenging but rewarding, according to Jeremy Lascelles.

"It was labour-intensive and it was time-consuming," he reveals. "We got a lot of 'no's and we didn't get responses from people, but we got a hell of a lot of 'yes's, and every one was accompanied by an outpouring of love and passion for Nick's music, and those were the moments when we knew we were onto something that was going to be extraordinary."

For the artists themselves, the project offered them the chance to reflect deeply upon their own relationship with Drake's music – whether they were newer fans or lifelong devotees.

Let's Eat Grandma were in the former camp. Blue Raincoat is responsible for the experimental pop duo's publishing, so when band member Jenny Hollingworth read that Blue Raincoat Publishing had signed a deal for Drake's entire catalogue, she sent a congratulatory email, the response to which set her band on the course to involvement.

Hollingworth gravitated towards Pink Moon during lockdown, as she dealt with the loss of her boyfriend, the musician Billy Clayton, who died in 2019.

"I didn't find many records that grappled with the many emotions I was dealing with, which confronted life and death in such an intimate and honest way," she explains. "I was spending so much time in nature, for my own mental health because of what I was going through at the time, and I felt like his connection to nature in all of his work is so apparent."

Let's Eat Grandma ultimately reinterpreted From The Morning, Pink

"Nick Drake's music will always last"
EMELI SANDÉ

PHOTOS: Michael Halsband, Olivia Lifungula

Moon's final track, a lyric from which gives The Endless Coloured Ways its title.

"I'm not a very good guitar player and it's very difficult to be in the league of Nick Drake's guitar playing," laughs Hollingworth of the decision to focus on the warm synth line that re-casts the song as a blissed-out party. "In my mind, it's one of the most hopeful songs [Nick] did. Even though there are elements of darkness, to me it sounds like a celebration of life. I kind of wanted to bring out the hopefulness even more."

Ben Harper, who signed to Chrysalis Records in 2013, used the recording of Time Has Told Me to take his geekdom to new levels. To do so he decamped to The Carriage House in Los Angeles, where the Grammy Award winner made his most recent records, Bloodline Maintenance (2022) and the forthcoming Wide Open Light.

"They have the most extraordinary microphone collection of any studio I've ever worked in," he says. "And we used the microphones that we think Nick would have used – we researched it."

For Emeli Sandé, who signed to Chrysalis Records in 2021, Drake has been a hugely important artist.

"The fact that all the critical acclaim, success and the connection to people came even after his death, I think that's testament to the power of his music, and the depth of it," she tells *Music Week*. "You see so many different interpretations of what people think these songs mean, and I think that is a true poet and that's a true songwriter. So I think his music will always last, he's someone that will always be up there in my opinion."

Drake's music takes Sandé back to studying in Glasgow sometime around 2005. Re-listening to One Of These Things First now, however, she was struck by the depth of the questions it posed.

"Can you really change, or was it my destiny and fate to be exactly who I am? How much can choices in life change where we're heading?" Sandé says of the themes she wanted to reflect. "I wanted to keep that in-between, to have that positivity and that hope still there, but also the regret of submitting to fate and destiny."

Covered in glory: *(L-R) Ben Harper, Emeli Sandé and Let's Eat Grandma are among the artists covering Nick Drake on The Endless Coloured Ways*

> "We used the microphones we think Nick would have used – we researched it"
> BEN HARPER

It's this personal impetus, says James Meadows, that makes these artists enthusiastic ambassadors for the record.

"Unlike a traditional compilation or best of, this isn't a passive use of their record," he asserts. "The artists have agreed to take part and invested their own time and creativity, so they feel they have a vested interest in the success of the campaign. This also applies to giving up their time for media opportunities and granting us access to their audiences for digital marketing, which is allowing us to maximise the reach of the campaign and leverage our ROI when it comes to advertising."

Recent excerpts from The Endless Coloured Ways appeared in the form of a wonderfully wonky take on Saturday Sun, from Mercury Prize-winning producer/Tunng co-founder Mike Lindsay and Elbow's Guy Garvey; and a gorgeous, cinematic version of They're Leaving Me Behind – titled I Think They're Leaving Me Behind – from Birmingham-based singer-songwriter Katherine Priddy.

As well as being released on DSPs, both tracks make up the second double A side 7" single issued from the album, all of which feature a panel that the artist(s) in question can personalise with their own writings or drawings.

"This is giving us a rare extra physical pre-order driver that fans can have in their hands up front of the album release, via either Nick's D2C store or participating record stores," explains Meadows. "This is helping us to build anticipation for the whole project and drip feed some of the amazing tracks, unique artwork and stories upfront."

This serves to incentivise fans to collect all the 7" singles and buy the indie exclusive coloured double LP, labelled 'The Summer Special' as a nostalgic nod to classic Beano annuals.

Meanwhile, the series will culminate with a one-off and strictly limited bonus vinyl, featuring a previously unreleased home recording of Drake performing Bob Dylan's Tomorrow Is A Long Time, unearthed by Callomon.

For Jeremy Lascelles, the bonus Dylan cover provides a neat twist on the concept of The Endless Coloured Ways.

"Everything here is about artists interpreting Nick's songs," he says. "So we thought, 'As a nice little bonus, why don't we throw in Nick interpreting someone else's song?'"

For fans, however, its emergence will inevitably lead to the question of whether there's more music, unheard by the public, waiting to be unveiled...

Callomon suggests unreleased Nick Drake music is a possibility, though not because he's sitting on some.

"Someone might come completely out of the blue and say, 'I recorded Nick in his room in Cambridge [University] when he was doing this, that or the other, and I'm now in my 80s and I think that you ought to have this recording,'" he offers.

The question of 'new' music emerging isn't without precedent, of course. It had long been thought Drake recorded only four songs after completing Pink Moon, before producer John Wood unearthed a fifth, Tow The Line. The song is thought to be the last Nick committed to tape, recorded in July 1974, four months before his death and eventually included on the 2004 compilation, Made To Love Magic.

Three years later, 2007's Family Tree compilation legitimised and provided autobiographical context to the home recordings that began to creep out as bootlegs.

"Gabrielle said, 'Nick would have been mortified for people to hear him singing Gershwin or him talking when he's rather pissed'," explains Callomon. "So we thought, 'We'll put together what we think tells a story of Nick, starting with him playing Mozart as a trio with his auntie, through to him getting a [record] deal. But elsewhere there's loads of rehearsals, recordings, different takes. And Gabrielle has the unenviable task of asking, 'Would Nick ever want someone to hear this? Probably not.'"

A similarly difficult task – providing the most comprehensive account to date of Nick Drake's 26 years – has been tackled by Richard Morton Jack in a new biography, released on June 8, a month before The Endless Coloured Ways. Despite its emphatic title and some involvement from the estate, Nick Drake: The Life isn't authorised, as Gabrielle Drake clarifies in her foreword to it. "'Facilitated' is a good word," says Callomon of their part in a "balanced and fair" book years in the writing.

"The Drakes never threw anything away," he says. "I thought it was incredibly brave of Gabrielle to say, 'Make of this what you will', but she wasn't going to sit there going, 'See this letter from my dad to Nick...'"

This lack of handholding is because correcting conjecture isn't high on the list of priorities.

"We're emphatic about not filling in the gaps of that mystery," says Callomon of 50 years of speculation and mistruths. "It's a reflection of people's personal relationship with Nick."

Evidence of the emotions that relationship elicits can be found on the late singer-songwriter's official Facebook page, where reviews of the tracks shared from The Endless Coloured Ways are intense in their divisiveness.

"I've enjoyed the vitriol where people say, 'Nick would have hated this,'" laughs Callomon. "I think, '*Your* Nick would have hated this, but other people's Nicks would love this.'"

This highly personal dynamic between fan and figurehead is the reason you shouldn't hold your breath expecting to see a flashy Hollywood biopic, as the estate won't allow a dramatic film to be made about Drake's life, despite monthly requests to do so.

Riders on the wheel: *(top to bottom) Cally Callomon and Jeremy Lascelles*

"It's very difficult to be in the league of Nick Drake's guitar playing"

JENNY HOLLINGWORTH, LET'S EAT GRANDMA

"There's a list of people who haven't had a film made about them and there's money to be made," sighs Callomon. "If we were ever to have someone portray him, it would just ruin the relationship people have with *their* Nick Drake."

What of a documentary, then, given Moonage Daydream's success at dynamically, if not definitively, representing David Bowie, another man who was fiercely private in his lifetime?

"Never say never," says Callomon, despite finding the staples of "talking heads, people eulogising" in some documentaries to be boring. He's more drawn to something pitched between fact and fiction, less straight in the telling, like folk singer Dave Van Ronk's biography providing the inspiration for the Coen Brothers' film Inside Llewyn Davis.

"I thought that was really imaginative," he says. "It captured something without having to be too literal."

As well as films, the estate receives requests for releases to mark significant milestones, such as the 50th anniversaries of Pink Moon's release (February 25 last year) or Drake's death (November 25, 2024). These hold little truck with Callomon, though, who employs his judgement as a record collector with the consumer firmly in mind.

"I hate anniversaries," he admits. "I'll buy a Beach Boys record celebrating 40 years since the recording of so-and-so. Then, 10 years later, there's the 50th anniversary album with a load more stuff. We avoid it like the plague. I find a lot of boxsets clumsy, inefficient and exploitative. There's a huge market for them, though, because they're expensive and the mark-up on them is immense."

That's not to say that there aren't further plans for Drake's catalogue currently afoot, though.

"I know there's various things in the pipeline, which I probably shouldn't talk about because they're not ready to be announced," teases Jeremy Lascelles.

This measured approach suits both Callomon and Gabrielle Drake just fine, and that's despite them speaking daily about matters pertaining to Drake.

"We're not in a hurry to jump on every next thing that happens," he explains. "I don't know who it was that said, 'Tread lightly on my dreams,' but that's our motto, really."

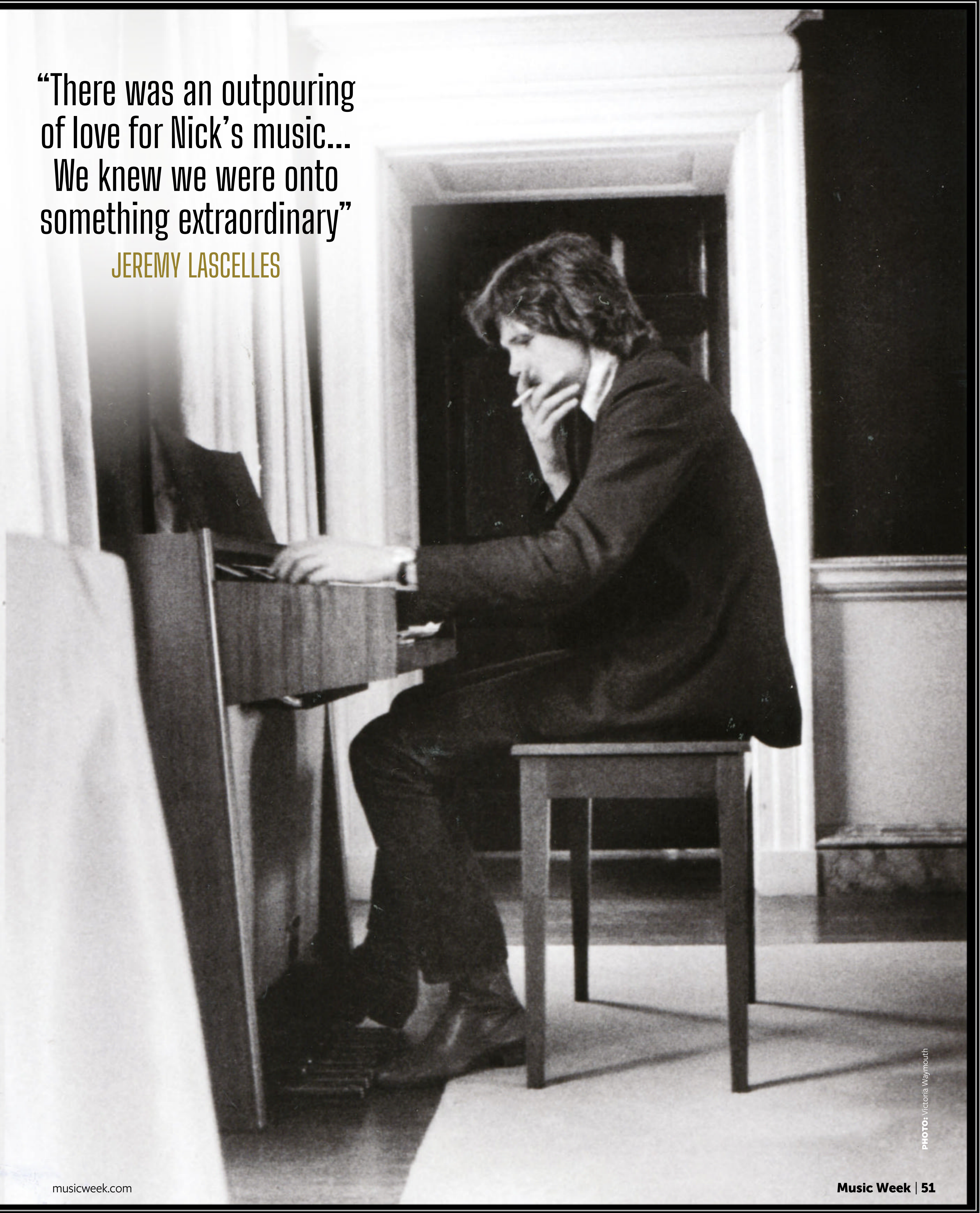
There are some positives about things taking time, though, such as advancements in some important conversations not wholly related to music. Producer John Wood apparently had serious reservations about people hearing the track Black Eyed Dog – which was eventually included on the 1987 collection Time Of No Reply – presumably because of the circumstances of Drake's death.

"If that had remained unreleased, I would have lobbied for it to be released," suggests Callomon. "It's one of the only songs I think Nick wrote about himself, in the first person."

Meanwhile, the song's articulation of challenges to mental health ('*Black eyed dog he called at my door/The black eyed dog he called for more*') feels more attuned to the dialogue of today, as well as providing something people can relate to, whether they're listening to the original version or Craig Armstrong and Self Esteem's brand new reimagining.

For Callomon, that sense of solace is right up there with introducing Drake's music to a new audience in his hopes for The Endless Coloured Ways.

"I've had Nick Drake fans say to me, 'This song saved my life,'" he reveals. "For me, the issue with mental health is a vital thing that, thankfully, people within the music industry are now focusing on. So, I hope that somebody hears From The Morning by Let's Eat Grandma and says, 'This song saved my life.' I think Nick would have a wry little smile to hear that."



“There was an outpouring of love for Nick’s music… We knew we were onto something extraordinary”

JEREMY LASCELLES

PHOTO: Victoria Waymouth

“I don’t just nurture – I can bring home the bacon”

Natalie Wade

RIGHT OF WADE

Between founding **Small Green Shoots** and **The Cat's Mother**, **Natalie Wade** has established herself as a tireless advocate for change in the British music industry in recent years. Fresh from taking on a new role as director of music industry engagement at **PPL**, the charismatic executive joins *Music Week* to talk about her vision for a fairer future for people from all walks of life...

WORDS: ANNA FIELDING **PHOTOS:** LOUISE HAYWOOD-SCHIEFER

Natalie Wade is in an Ibizan hotel room on the first day of the International Music Summit, on assignment in her relatively new role as director of music industry engagement with PPL. "And I'm just past my probation," she says, laughing as the Balearic sun streams through the window.

Even as a joke, it's hard to believe that someone with Wade's skills would even think about a job's probation period.

"Oh, the imposter syndrome is real," says the Music Week Women In Music Awards Roll Of Honour inductee, laughing more.

The irony here is that Wade has built her impressive career by helping others overcome doubts and difficulties. In 2009, she founded Small Green Shoots, an organisation that helps young people from low-income backgrounds overcome barriers and develop the skills they need for long-term careers in the creative industries. Over 150 'shoots' have found roles and thrived so far.

In 2016, she was awarded a British Empire Medal for services to music. In 2019, meanwhile, alongside Niki Evangelou, Wade also co-founded The Cat's Mother, which helps young women to network in the music business. And it is thriving. For International Women's Day this year, The Cat's Mother held a special party where Enny was unveiled as their inaugural ambassador, and Emma Banks – co-head of international touring/co-head of CAA London, and Strat winner at the Music Week Awards 2023 – was presented with the first Cat's Mother Of The Year honour.

The PPL's champion: *Natalie Wade photographed for Music Week*

PPL marks the start of a new chapter for Wade, and one she is very much enjoying.

"I am an opportunity magpie," she says. "I went into PPL saying I wasn't going to do anything significant for the first 100 days and... Yeah, right. If I can see a win for everyone, I can't help myself."

PPL, by its very nature, holds a great deal of information. Wade also went about collecting information in her own way by sitting in different parts of the office, getting to know the staff and listening in on the more informal office conversations.

"I wanted to hear the stuff that wouldn't get brought into meetings," she says. "How different departments interact with each other, that kind of thing."

Her role is to promote the work that PPL does as the UK's music licensing company, helping those working in the industry get a fuller and brighter picture of what the organisation does.

"Sometimes I think people see PPL as a bit of a faceless computer, but one of the main reasons I joined was that they're an amazing, lovely bunch of people," she says.

PPL has also added a Black music specialist, Terence Daniel, and a dance music genres relationship manager, Roxanne Oak, who arrived from Warner Music.

"We want to make sure that different communities have a point person for their journey through PPL," says Wade.

The International Music Summit is an opportunity to introduce Oak, who started in February of this year, to the wider industry.

Two's company: *Natalie Wade with The Cat's Mother co-founder Niki Evangelou (top), and with Emma Banks, Claudia Winkleman, Anjola Akeju and Enny at The Cat's Mother's International Women's Day event (bottom)*

"I'm here facilitating for her," continues Wade. "She says she's an introvert, and I said, 'Well, I'm an extrovert, so together we have the perfect balance."

Wade is still, however, running The Cat's Mother, explaining that the young people she encountered at Small Green Shoots underlined its importance in her mind.

"I saw the difference between the boys and the girls who came through the door at Shoots," she reflects. "And the girls would end up gravitating towards support and administration roles while the boys would be straight into creating."

She knows what it's like to be those girls and what it's like when confidence and the feeling of being entitled to a role don't come easily.

"That comes from being from a low-income background," she says. "It comes from being a woman. It comes from being brown. It comes from sounding the way I sound and talking the way I talk."

Wade knew she had to leave Small Green Shoots in order to make space for others to rise and to grow herself.

"I took a look around and I thought, 'You've been a Black female CEO for 10 years now, and that just doesn't happen.' I'd won awards, like the Unsung Hero for Music Managers Forum [Artist & Manager Awards]. That was a moment, but you can't be an unsung hero twice."

She spent two years looking for the right successor, giving the final say to the Shoots, who vetoed every candidate.

"They didn't care if someone was male or female," she says. "They wanted someone who wasn't just Black, but who was from a low-income background... The Shoots couldn't ever look at me and think it was different for me than it was for them. There's a lot of things we can acknowledge or can understand without having to say it. Or I can pre-empt how they're going to feel about an opportunity. Because I know what that feels like."

The MD role was eventually taken by Makeda McMillan, a former Shoot who has run various community action groups.

"She's a driven and highly talented individual," says Wade. "She's perfect to lead Small Green Shoots into the future."

Natalie Wade has an interesting future to look forward to as well. Clearly, she has a lot going on, so there's no better time than now to settle into a wide-ranging interview with *Music Week* about her new role and the changes she would like to see in the industry...

You started at PPL last October. How has it been so far?

"It's been a real learning experience. But I've been very well supported by everyone there. Peter [Leathem, CEO] makes sure I take time out when I need it and Kate Reilly, the chief people officer, has been brilliant at giving me really good feedback and letting me know I have the support of the organisation... But joining PPL, it was a real transition. Especially because I was the expert in every room I went into for Small Green Shoots. And you get comfortable in that, you know? You don't even realise you're going to be a complete idiot in every other room."

You mentioned imposter syndrome, can you expand on that?

"I cannot lie, the imposter syndrome was big. Big. And I'm lucky I have people I can speak to about that because you often don't recognise it until you're in it. And, being a Black woman, I wake up every morning thinking, 'I can't mess this up.' There are so few of us at this level that I feel a responsibility. I want to make sure I'm opening doors and dragging people through who are from low-income backgrounds like mine. There's always a bit of a lack of confidence if you come from a low-income background – we complain about young people today being too entitled, but sometimes it's an unhealthy lack of entitlement. But it's now quite ironic that I've got 20-something Shoots who now have jobs at record labels or in management who are saying, 'Remember what you told me – think of the exercises we did.' That's 150 kids on my WhatsApp telling me to pull myself together."

Is the industry more open to people from all backgrounds now?

"When you're from a certain background, you don't even know these jobs exist. Where I'm from, if my family say I work in music, people ask if I'm a singer because that's all they know. It keeps coming back to, 'It's not what you know, it's who you know,' and that's got to change. I knew I couldn't do it, but I think the next generation can. So I knew I could be the 'who you know', and I could be the connector... I spend a lot of time saying, 'I don't know anything, I just know everybody else who does.' And that worked for me, you know. And my rewards have always been when you put people together and something good happens, or you just hook someone up – that's where I get my endorphin release."

And how has the industry reacted to your recent appointment at PPL?

"I've been overwhelmed. I didn't know it was going to be such a big deal. I got so many congratulations. There were some other job offers at record labels, and I think a lot of people thought I might go into a major. I mean, they were great offers, lucrative, with made-up roles. It was incredible and amazing. I compare it to being Julia Roberts in Pretty Woman, but instead of Richard Gere I got all the jobs. But I chose PPL for a reason and it's the right decision. There are three types of organisation in the equality, diversity and inclusion space. There are the ones that don't care, and fine, at least you know where you are. There's the ones who do performative diversity – and to me they're the worst. And there are the ones that really mean it. And I knew PPL really meant it from the years I'd worked with them. They always do what they say they are going to do. They always deliver by the promised date. That's pretty impressive and pretty rare. But I live like that. I deliver what I've promised. Also, with them being a not-for-profit and me coming from a charity... I think the mental shift would have been too much for me to go straight into the commercial world. But PPL has a strong commercial edge, too. I know there's a lot I can learn here."

What misconceptions do you think there are about you and about the work you've done so far?

"I started Small Green Shoots from a laptop in a co-working space, before those things were even cool. Now, it's probably going to turn over £850,000, and I've raised over a £1.2 million in funding for other organisations in the last 18 months. But I got offered a glut of diversity jobs, just because I'm brown. I can do more than just 'diversity'. I can manage things, people, projects. I can do other shit and, as for being a woman, mate, I can do other stuff. That's why, even though I love it, I shied away from the recruitment or HR roles. I don't just nurture, I can bring home the bacon, I'm used to working on a shoestring, so I can do stuff on budget, I can organise the hell out of things, and when I need to be, I can be just as badly behaved as any other industry fella out there... So those misconceptions can

“I want to open doors and drag people through who are from low-income backgrounds like mine”

Natalie Wade

“When the pandemic hit, The Cat’s Mother went through the roof”

Natalie Wade

be a little frustrating. I wanted a role that wasn't based in those areas. I feel like those are the misconceptions, not just of me, but of a lot of women in my space."

What grand plans do you have for PPL?

"I say that relationships start at home. It's bringing the inside out. If you come into the building, you'll see a vibrant, diverse, happy, funny, really committed bunch of specialists in there. And I just want the industry to see the organisation for exactly what it is, I think, to make sure that there's a human face on it. And we are investing millions in infrastructure, data capture, but we also invest in our relations with people. And it's about being able to explain all the hard work and advocate for them. And also, I want to educate. PPL is not-for-profit. We do have the best rates. We do offer really killer competitive advances. And we need to get that message out there."

Looking back at your last role, what kind of legacy do you think you've left at Small Green Shoots?

"The legacy is on this thing, right [holds up phone]. There's a WhatsApp group called Shoots Family Album and it's over 100 people, all working in the music industry, all helping each other and sharing opportunities. If one of them has a meeting or an interview, they put that on that group and within 15 minutes you'll see four or five messages spring up. Even if they haven't met each other. They've become their own network. I've got no doubt they'll change the face of this industry."

Following Brexit, Covid and the cost of living crisis, what can be done to make sure the industry is in good shape to pass on to the next generation?

"Things move very quickly. And so much of it is about technology, and we do often have to follow young people with that. But, at the same time, that doesn't mean they don't need direction as well. They have a lot to learn and sometimes our industry can be too obsessed with youth. It also worries me that development is dead. So many of the artists that we love, that young people love, have had the luxury of development time, a bit of space to change direction and make mistakes. We're perpetuating a disposable model, which concerns me."

Do indies and majors interact well enough with one another?

"I think it could always be better. There is a different kind of culture and it's not always about whether a label is an indie or a major. I think sometimes with majors, people can be encouraged to stay in their lane. You are a small cog in a big machine. Indies, on the whole, are a bit more fluid, a bit more hands on. But it's also about individuals. You can meet people at majors with a really independent mindset and vice versa. I'm thinking of Sarah Lockhart [president of Sony Music UK's recently-relaunched label Epic Records] now, she's really high up in a major but she has an independent mindset."

YouTube
Music Week Women in Music Awards 2022
Music Week Awards

The social network: *(Clockwise from top) Natalie Wade with Small Green Shoots at the Music Week Awards, and with a host of top names at the Artist & Manager Awards and the Music Week Women In Music Awards*

EMI has recently opened an office in Leeds. Should we move more of the industry outside of London?

"It's one of the big reasons I do The Cat's Mother. It frustrated me about Shoots that it had to be in person, in London, for each Shoot to have the follow-up and the opportunities and the secondments. I couldn't offer that to someone in Birmingham or Manchester or Dudley. When we were thinking about Cat's Mother, we knew it could be prohibitively expensive to put something on in another city. And then the pandemic hit and Cat's Mother went through the roof with remote meetings all over the country, and then we followed up with outreach events and meetings. We used that as a catalyst to provide opportunities. My thing is, there are a lot of seminars and pop-ups that go out to places, but there's no outcome – they're just talking to people, and then there's no legacy. We did an event in Leicester, and a remote event in the pandemic, but it wasn't really about the panellists, it was about the *audience*. Their questions were put to the fore. A lot of the young women were saying to us, like, 'We're sick of people telling us about how lucky they are, how great they are, their brilliant connections, and how much they achieved in an industry that looks nothing like the industry we're about to go into.' We want them to say, 'Well, how do we do that? Show us and demonstrate.' That's why Cat's Mother is uniquely different. That's also why it's regional."

What would you say the music industry's biggest problem is?

"Its history. And the way to solve it is... quickly. It's about being brave, experimenting, making space and not being afraid."

What do you think people are afraid of?

"Change is scary. Power, and how it shifts, is scary. And also cancel culture. And failure, that's the biggest thing everybody in this industry is scared of. But, as they say, if you don't try, you're going to fail anyway. And we've got a 50/50 chance of moving the dial. Just try. A lot of the time I respect the effort more than the attainment. But we can't just do nothing anymore. We can't just keep going and pretend everything is going to be okay. We're so lucky and privileged to be working in this industry as it is, so we're trying to make it a better experience for everybody else."

Finally, what would you consider doing after PPL? Is, perhaps, government lobbying an option?

"Everyone asks me that. But I couldn't go into government, the way I chat and the way I swear... To be honest with you, I'm used to thinking how I'm going to leave something more than what I'm going to do after. There are so many guys out there that get so swept up with legacy, 'Oh, I'm going to leave a foundation, oh, I'm going to leave this awards event.' Succession is when you leave something smoother and better than when you found it, and the next person can then make it their own."

PHOTO: Will Ireland

SOUND OF THE WUNDERGROU

Even if you don't recognise his name right away, chances are you know all about the remarkable work of **Dan Carey**. Thanks to producing the likes of **Wet Leg**, **Fontaines DC**, **Kae Tempest** and many more, he is one of the most sought after studio gurus in the UK. Here, he tells *Music Week* about his long journey to success, and the big plans for his independent label **Speedy Wunderground**, which turns 10 this year...

WORDS: NIALL DOHERTY **PHOTOS:** HOLLY WHITAKER

Dan Carey can't remember the last time he had any free time in his schedule. He wouldn't mind a day off here and there, but then someone suggests doing something that he likes the sound of and the time fills up again. As the label boss of Speedy Wunderground and producer of an inordinate number of great records from the past few years – including Fontaines DC's entire output and Wet Leg's all-conquering debut, as well as being Kae Tempest's songwriting partner – Carey is much in demand. He recently picked up UK Producer Of The Year at the Music Producers Guild Awards, while the label that he formed a decade ago and runs alongside co-conspirators Pierre Hall and Alexis Smith won Best Small Label at the AIM Awards.

Sticking to a not-entirely serious 10-point plan laid out by Carey when he launched the label as a Single Series in 2013 (Rule No.4: "There will be no lunch during recording and mixing days"), Speedy Wunderground has become one of the UK's most cherished and vital independent labels. It has been the launchpad for a wave of artists reshaping the musical landscape, including Black Country, New Road, Black Midi, Squid and many more. Recently, they have moved into making albums too, so far releasing records by The Lounge Society, Honeyglaze, Stephen Fretwell and Tiña, but the ethos remains the same: move fast, move forward. There's a reason it's not called Slowly Wunderground.

"The decision to do things quickly isn't really a time-saving decision," Carey tells *Music Week* on a grey morning in May, explaining the rule that all Speedy singles are recorded in one day. "It's an aesthetic thing. I like the sound of records that are made in a fairly short period of time. I love doing other records where I spend lots of time layering things up and making complex, intricate pieces, but for Speedy, I want it to be this immediate sound where you feel like you're hearing the idea as it was at that time."

The dynamic between Carey, Hall and Smith is key to keeping everything rolling ahead. The reason that Carey is able to juggle so much and keep that diary full is that his involvement is mainly limited to the music and the recording, with label managers Hall and Smith picking up the logistics.

"I'm the only 'full-time' employee of the label," says Hall. "So I'm involved

UND

Need for Speedy:
Speedy Wunderground label boss Dan Carey

> "I can't equate myself with being a label boss even though it's my label – I'm a producer and writer"
> DAN CAREY

in everything really, from A&R, to formulating deals and offers, overseeing vinyl production, planning campaigns and rollouts all the way to doing the posts on socials. It's intense, but it's fun."

Speedy is in partnership with PIAS and Hall also takes on the marketing and label management responsibilities there, too. Nothing is planned too far ahead. They keep the whole system agile.

"I want to be in a position where if I went to a gig next week and saw something I'd never heard of but loved, we'd be able to do something quite quickly," he explains. "So we try not to have things stacking up into the future. Obviously, we've got a couple of records on the horizon but I don't want to be too encumbered with lots of stuff so it's like, 'We're doing this next year, and this the year after that.'"

"We have this thing we always say: follow instinct, not analytics," adds Hall, who doesn't join the other two in the studio but is the person Carey will play the music to first and ask his opinion. "We trust each other's judgement. Lex [Smith] is the calm and considered one, me and Dan can be a bit manic sometimes. It takes certain kinds of people to meet a band in the morning and then go and record a track in a few hours without allowing them any further input, and to gain that trust from them in just a few hours. It's mind-blowing really."

The idea for Speedy Wunderground came after Carey had been doing production work for major label acts and was struck by the lag between finishing something and it actually being released.

"It occurred to me that when you go and buy a new record from a shop, it's actually been sitting around for a while," he recalls. "Even though I thought it was new, it'd probably been made a year ago. I thought it would be interesting to set up a label and make an agreement with the people who are going to buy it."

The plan was that they would record on Friday, mix it on Saturday, re-mix it on Sunday, get it mastered on Monday, send it out to radio and then get the vinyl back a few weeks later. "The idea was that if you bought a Speedy record, it would literally be a month old," he says.

The process also cut out the opportunity for needless alterations – something that irked Carey when he'd be working on other projects.

"Once I finish something and I'm happy with it, I just don't want to change it," he says. "If you're making records and there's lots of people involved, changes are suggested and you end up doing bits again or someone says, 'Are you able to make this faster? Or do this or do that?' – so we built it into the manifesto of the label, that once something is finished, it's finished. You can't touch it."

Carey says that every artist who has done a Speedy recording has found this process to be the most liberating thing about it.

It's an approach that attracts a certain type of artist, Carey states, and after a few years of a consistently high standard of releases, Speedy hit a run – Black Midi into Squid into Black Country, New Road – where they became the springboard for a host of new exciting British acts.

"We'd hit our stride musically," recounts Carey. "And there was a really fortunate patch where each thing did really well in its own right, and that attracted the next thing that also did really well. It all kind of elevated."

Even though Speedy didn't go on to release the albums by those artists, Carey says they remain part of the Speedy family. "The orbit just seemed to expand," he reflects "It's a similar thing with Kae Tempest, who we've done a few singles with."

Carey thinks the limited run of releases is another important factor in their burgeoning reputation.

"Even though it pretty much guarantees we can't make any money, it's definitely a good look," he laughs. "When we do those label markets, it's crazy. Me and Pierre turn up late and everyone is standing outside the Speedy store. We can only sell 500 records because we only make that many, but that creates a good look, there's such an appetite and they sell out so quickly."

It was Hall's idea to move into making albums and the label manager says it was a natural progression.

"We were working with a lot of bands before anyone else that were going on to sign with other labels, and we felt like we could do just as good a job," Hall says. "Especially as we're within the ecosystem of PIAS. They were keen to partner with us to help bring that vision to light."

"It was apparent that when artists did a single on Speedy, it was very beneficial for someone later down the line," adds Carey.

The producer says he's often approached by labels who have signed an artist but want to do a Speedy single to kickstart everything.

"It's a quick way of getting things going because they seem to attract attention," he offers. "Pierre thought, 'That's cool, but why don't we set it up so we can do albums and benefit from that end of it?'"

Achieving a Top 40 record with Stephen Fretwell's comeback Busy Guy felt like a real moment. "It was just a beautiful piece of art," says Hall.

There have been times, Carey admits, where he's been in the studio working on a non-Speedy project and thought to himself, 'I wish this was on Speedy.'

With Viji, he made it happen. The alt-pop act was signed to Dirty Hit when Carey started writing with

Wunder to behold:
(L-R): Dan Carey, Pierre Hall and Alexis Smith and (inset) Carey and Fontaines DC singer Grian Chatten

PHOTOS: Holly Whitaker

“We have this thing we always say – follow instinct, not analytics”

PIERRE HALL

“If your first stream got you a tiny bit more and your billionth a tiny bit less, then smaller artists would be able to make a living”

DAN CAREY

her a few years ago, but when that deal didn't work out, she signed to his label.

"It was nice when it turned round in that way," he adds.

Alongside the PIAS deal, Carey says that he isn't averse to other partnerships in the future. It has to stick to Speedy's guiding principles, though – he could never release something where he or the company had just been hired to do so.

"I'm not closed to anything," he says. "There's been one or two occasions where I've been working on something, maybe for a label outside the UK, where I've been hired as producer and they're looking for a partner in the UK to release it through. That could be a viable situation. There's been a couple where we've spoken about it but we haven't done yet. I'm open to everything, really."

Despite the fact that Carey's label is now in the lineage of the great indie gamechangers of yore – think Heavenly, Creation or Factory – the producer himself didn't grow up romanticising record labels. He didn't just not have a favourite, he didn't even know what labels were.

"I was ignorant of everything," he says. "I was just listening to a lot of hip-hop and techno and the labels were all tiny. I only came into the world of actual labels when I was working on stuff."

At the centre of everything Carey does is his studio in Streatham, South London.

"The studio is my musical brain," he says.

Shall we take a look around? Let's start at the wall stacked with modular synths, then onto the extensive collection of electronics and analogue processing gear, then keep moving round the edge of the room to the old school drum machines and via the new rhythm generation equipment that's wired into the MPC and vinyl decks. Next, we'll arrive at the mixing desk and monitors, then the guitar amps, guitars, piano, bass amp, basses, drum kit, more synths, and then back at the modulars.

"Everything is patched and ready to go," Carey says. "As soon as there's a delay, ideas get lost."

It's here where Carey has made some of the best records of the past few years, including Wet Leg's BRIT and Grammy-winning debut. For a time, he assumed that labels admired his productions but thought his sound a little too 'out there' for crossover records. That has changed.

"Once there's a couple of records that have done quite well, you're considered to be less of a risk," he says. "My manager was saying to me the other day, 'I feel proud of you, you stick to your guns and what you've been trying to do has been quite focused for the last 10 years and over the past three or four years, people have come to you saying what you're doing is cool.'"

One experience feeds into another, and the sound of Wet Leg's record, for example, where indie-rock anthems were imbued with an intricate dynamism, can be traced all the way back to a Warmduscher record he made in 2018. Goat Girl were enamoured of its sonic extremism and sought to craft their own take on it. Their subsequent record pricked the ears of Fontaines DC, who asked Carey, "What's up with the Goat Girl album, it sounds weird but we can't put our finger on it," and went on to work with Carey for each of their three albums, plus a Grian Chatten solo project. Having adopted a similar approach in getting everything down live for those records, Carey arrived at the Wet Leg record in the mood to switch things up.

"I completely reversed it," he says. "It's important to stop at the beginning of each record and invent the process you want to use."

He knows not everything is going to be a million-selling success, though, and thinks it's crucial to find a way for newer, lower-level artists to make more money from their art. There's been times where he's invited acts to come to his studio, having seen them live or heard them on the radio, and they've said, "I can't, I'm at work."

"I naively assumed that they were smashing it," he says, before suggesting a way it can be fixed. "I think it's a shame that streaming is linear, a constant payment that artists get from the first stream to the billionth stream. If they tilted it slightly so that your first stream got you a tiny bit more and your billionth a tiny bit less, then the smaller artists would be able to make a living out of it. I know so many people who are making incredible music and completely dedicated to it but have to get other jobs to support themselves. That bugs me."

The other thing that bothers him is how difficult it is for female engineers and producers to exist.

"It's tricky," he says. "I suppose the key is for people to keep trying."

Mainly, though, Carey doesn't pay much attention to what's going on in the wider music industry, his gaze resolutely focused on his own work. He has no idea, for example, about how a major label would approach an album campaign.

"In a weird way, I wouldn't mind understanding a bit more," he says. "I'd be interested to know what it is that makes some records stream more than others."

Interestingly, he doesn't actually think of himself as a label boss.

"I'm slightly outside the whole system," he opines. "I can't equate myself with being a label boss even though it's my label. I only really think of myself as a producer and a writer."

Pierre Hall says that they've always talked about the possibility of stopping the Speedy singles at 50, but now that it's looming, they are reconsidering.

"We're on 45 now, but the truth is I don't think we could stop," Hall states. "I don't think Dan could."

He can't imagine where Speedy might be in another 10 years.

"The unknown is exactly what's exciting about it," he says.

The immediate future will bring a Viji album, something Carey can't wait to release, and a celebratory birthday bash at Village Underground that the producer has some suitably mad ideas for.

"We're doing a crazy thing," he says. "There's probably going to be 15-16 bands playing, two songs each, and the idea is that the bands will be asked not to bring any equipment. There will be two guitars plugged in – one with distortion and one with an echo, a bass and a drum kit, and basically you go up, play your two songs and then hand your guitar to the guitarist in the next band that's coming on, there's no soundcheck or even line-check, just a continuous stream of music that'll go on all night."

Signing off, Dan Carey sums up his whole approach to making music and running a label.

"God knows if it's going to work out," he smiles. "But I'm excited to see it!"

Carey in the community: *(Top to bottom) Goat Girl's Lottie Pendlebury, Black Midi and PVA's Ella Harris in the Speedy Wunderground studio*

PHOTOS: Holly Whitaker

“I can’t wait to take The Raven Age to the next level”

JULIE WEIR, MUSIC FOR NATIONS

THERE WILL

In more ways than one, **The Raven Age** are no ordinary rock outfit and, with the release of their third album **Blood Omen**, the world is about to find out why. Here, the band – plus **Dan Wright** and **Dave Shack** of **Phantom Music Management** and **Music For Nations** boss **Julie Weir** – tell their story and discuss the art of taking heavy music to the masses...

WORDS: JAMES HANLEY **PHOTOS:** JOHN McMURTRIE

Every band needs a good origin story, and The Raven Age do not disappoint. For these budding rock superstars, it all began at KFC. Co-founders George Harris and Dan Wright are now brothers-in-law, but were still early into their relationships with their future wives when left kicking their heels before the same wedding.

“It was a bit too soon to be invited to the family wedding, so we only got invited to the evening do because we were the new boyfriends,” Harris tells *Music Week*. “So our girlfriends went to the wedding and we had to hang around in our suits all day.”

“We didn’t really know each other but were forced to spend the day together,” laughs Wright. “So we went to KFC at 11 o’clock in the morning, as tragic as that is, and found out that we both liked the same music. We were both into Killswitch Engage, we both played guitar, and it was like, ‘Maybe we should get together and write some music sometime?’”

“And the rest is history,” grins Harris, who is also the son of Iron Maiden founder/bassist Steve Harris.

Over the next 12 months, the pair slowly assembled a band while creating the four tracks that would become The Raven Age’s self-titled 2014 debut EP. The group have subsequently released two albums: 2017’s Darkness Will Rise (via BMG) and 2019’s Conspiracy (Corvid), plus 2021 extended-play Exile (EX1), undergoing numerous line-up changes in that time. Indeed, when Wright became the band’s manager alongside Phantom Music Management’s Dave Shack in 2017, his first act was a curious one.

Coming of age: *The Raven Age (L-R) Jai Patel, George Harris, Matt James, Matt Cox and Tommy Gentry*

BE BLOOD

"My first role as manager was actually to sack myself as a guitarist, because I wasn't good enough," he says. "I have a marketing background and never really wanted to be a pro musician. I always wanted to work in the music industry and management interested me."

Wright bowed out as a performer to focus on his behind the scenes responsibilities upon the conclusion of the hard-touring group's support slot on Iron Maiden's 2016 Book Of Souls run.

"Since I've taken over on the management side of it, I've thoroughly enjoyed it," he adds. "I miss certain aspects of being on the road with the boys, but I don't miss the hard side of it, as in being away from family and home comforts. I still write with the guys and am very much involved from a creative point of view as well. It's a unique situation to be able to manage a band that you founded and I feel very lucky."

Former Wild Lies frontman Matt "MJ" James took over as The Raven Age vocalist in 2018, and soon became acquainted with the more fervent side of the band's fanbase, some of whom have gone so far as to have their raven skull motif tattooed on their bodies. And that's just for starters...

"There was someone who had the entire artwork of the Conspiracy album done in huge detail all over their arm," says a bewildered James. "Another person – and this really took me by surprise – got my face tattooed on their forearm. To an extent, I can accept the band logo and all that kind of stuff. But I was just thinking, 'Who'd want my face tattooed on their arm for the rest of their life?!' But the detail was mind-blowing and all you can do is be flattered because it's such an amazing commitment from these fans that are willing to do stuff like that."

And there's likely to be plenty more where that came from when The Raven Age's upcoming third LP Blood Omen arrives.

James describes the record as "probably the most commercial-sounding album we've done," but insists that, far from a cynical move, the sonic shift was 100% organic.

"That wasn't intentional at all," he explains. "A lot of times when something becomes more commercial, especially in metal, people say, 'They're selling out,' but I genuinely think it's just the evolution and maturity within your songwriting. I think this is a commercial-sounding album where people who maybe aren't into rock and metal will listen to some of the songs and go, 'Oh, that's catchy,' and that's what commercial is. A good song is a good song and it transcends genre."

"When me and George started the band, it was pretty much just me and him," points out Wright. "But now we've got four or five writers in the band, it helps diversify our sound and provides more interest to the fans when they listen to a record in its entirety."

Dropping July 7, Blood Omen is their first album since signing to Music For Nations/Sony.

"We had some interest from a few labels and right from the off, Dan said, 'Music For Nations are top of the list for me,'" recalls Harris. "He said they seemed the most interested and they got the music and what we're trying to do with the lore of the band, which is often the biggest hurdle."

To elaborate just a little, the band's name is derived from the ravens in the Tower Of London and the concept behind Blood Omen brings their Raven King character – introduced in the artwork for Conspiracy – to the forefront.

"We were having a conversation about the stories behind the songs and the imagery, and there's something to be said for a band staying very true to their British roots, because a lot of acts go down the American route," muses MFN director Julie Weir. "Music, at the end of the day, is storytelling for me, and if you've got great music, with a great image and great creative ideas, that to me is, well, not the holy trinity, but the unholy trinity. It's such a pleasure to work with a band who have such a firm view on what they want to look like aesthetically and storytelling-wise. Not all artists have that."

"One thing I've observed and that we appreciate from metal bands like Maiden is that the imagery is almost more important than the individual band members themselves," nods James.

> "The Raven Age have been around the world, now is the time for the hard graft"
> DAVE SHACK, PHANTOM

Weir stresses the label has signed the Essex quintet – whose current line-up is completed by Tommy Gentry (guitar), who joined full-time last year, Matt Cox (bass) and Jai Patel (drums) – as a rock act rather than a metal act.

"They're not a metal band by any stretch of the imagination," she contends. "They've got heavier elements, but I wouldn't call them a metal band, because I think that can pigeonhole acts and they've got a lot of possibilities musically. I mean, Tommy is a classically trained pianist and guitarist, which leans into a lot of stuff and it's sync gold, and that is a very important part of the industry these days. What I really want to see them doing is writing a soundtrack. That's what I've got in the back of my head."

MFN have overseen some of the biggest rock and metal success stories in recent years, including Tool's Fear Inoculum (41,618 sales, OCC) and Porcupine Tree's 2022 album Closure/Continuation (20,429 sales), which peaked at No.4 and No.2, respectively. Weir believes similar chart success for The Raven Age is not beyond the realms of possibility.

"If we get a Top 10 record, I'll be very, very happy," she offers. "If we get higher than that, I'll be ecstatic. If we don't get Top 10, we know there's more building to do and we're here to build careers, not just smash and grab.

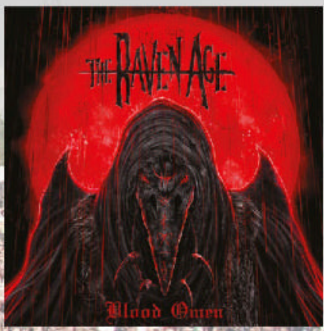
> "Music For Nations got what we're trying to do"
> GEORGE HARRIS

"When I first started in this industry 30 years ago, which is terrifying, it was generally about a two to three-year turnaround for artists to break," Weir adds. "Now, it's about five to seven and a lot of investment. So being able to cut through the noise and be seen, heard and respected is no mean feat. I can't wait to take this to the next level. I really want to see them get the success that they deserve."

Phantom MD Dave Shack says the overriding target for the campaign is simply to elevate the band "to where they should be".

"A third album says a chunk about a band already," he says. "They've been around the world, they've got a great partner now in Julie and the guys at Sony, and now is the time for the hard graft, a bit of luck, and to just see these things through. I look at bands and go, 'Is there a star in the band?' Well, there are two or three in The Raven Age and that's good enough for me."

Quoth the Raven: *The Raven Age with the Phantom/ Music For Nations teams and (below) The Blood Omen album cover*



The Raven Age have already notched up tens of millions of streams worldwide and landed a Top 40 US Radio single with Fleur De Lis from 2019's Conspiracy album, which has exceeded 13.6m plays on Spotify alone ("Fleur De Lis shows this is a band that understands how melody fits in with a metal band," argues Shack). The band have around 231,000 monthly listeners on the platform.

"It is not the low hanging fruit," says Shack of the genre's perennial DSP struggles. "It's not your easy win, because a lot of metal fans still like the physical world. What has really impressed me is the number of people that have Raven Age tattoos and who also wear their merchandise. That's when you know you're onto something.

"I'm a guy who doesn't believe that streaming a record makes you a fan," he continues. "That's not a transaction that I judge you by. You've got to have bought music, or merch, or concert tickets, then you're in the game. If you're just streaming us passively, I don't think that counts."

The Raven Age are already touring veterans, having performed more than 400 shows across 38 countries including slots at Download Festival, Rock In Rio, Wacken and Hellfest, as well as supporting the likes of Killswitch Engage, Volbeat, Shinedown and Alter Bridge.

Hitting the road is an obvious priority, with a UK and European tour booked for the autumn, as well as plans for further afield.

"Live is something that we are going to be concentrating on a lot," beams Weir. "That was one of the things that won me over – seeing them at a show at Shepherd's Bush and being absolutely gobsmacked at the level of engagement. You could helicopter them onto an alien planet, dump them there and they'd be speaking with the locals in about half an hour. They are so engaging and genuine, and I think that level of authenticity and personality is really important."

"We've got to make sure that this album has got two years in it, minimum," adds Shack. "That means we've got to get around the world in two years. The guys have delivered a brilliant record. They make incredible videos, which are way above their station, in my opinion, and now it's just about whether we can join those dots and really start to move them forward this year, all over the world."

As for that Maiden family connection, the members have come to see it for what it is.

"We can't ignore it," acknowledges James. "We had this conversation early on in our career and said, 'You can either pretend it doesn't exist, or you can embrace it,' which I think is what we do. But we're not bound by it. We do our own thing, and we're not going to lie and say that we've got nothing to do with them because in the industry, nobody gets anywhere without knowing someone, it's just this one happens to be more out front."

"Exactly," agrees Harris. "I was a little bit more worried about it in the early days of the band, but I just decided I'm not going to listen to any of that shit. This is our thing, and this is what we want to do. I just feel way more confident in the product that we're putting out there. I'm confident that this material is good and I believe in what we do, so fire away if you want."

The world certainly needs new rockstars to headline the festivals of the future, and given the journey The Raven Age have enjoyed so far, they are as well placed as anyone to step into the spotlight.

ROLE CALL

MEET TEAM THE RAVEN AGE

Management: Dave Shack (MD, Phantom Music), Dan Wright (Phantom Music)
Label: Music For Nations
Director/A&R: Julie Weir (Music For Nations)
Marketing/Digital Marketing: Tom Critten (MFN)
International: Julie Weir and Tom Critten (MFN)
Agent: Sharon Richardson (K2)
Print & Online Press: William Luff & David Sullivan (Wilful Publicity)
Creative: Akirant Illustration & Adam Ford, Richard Oakes (Dark Fable Media), John McMurtrie

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ABBA, Universal Music Recordings/Polar Music

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Reading & Leeds Festival

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Jamie Oborne, All On Red Management

Music & Brand Partnership
Lewis Capaldi x Activision x Universal Music Globe x UMG For Brands – Call Of Duty: Modern Warfare II

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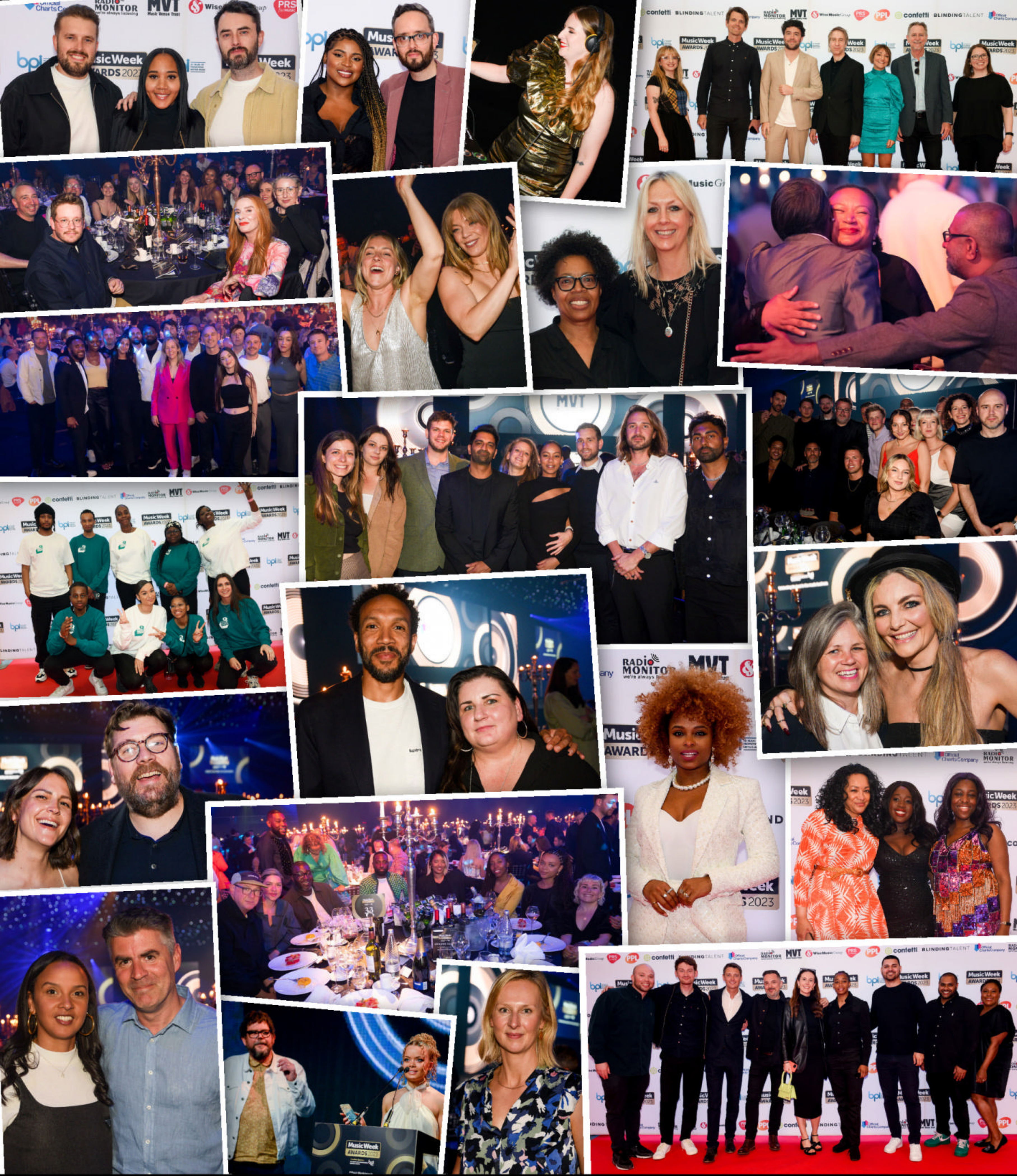

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CENTRE STAGE

Music Venue Trust CEO Mark Davyd's monthly deep dive into live music's biggest issues...

THIS MONTH:

WHEN THE LEVY BREAKS

> *"All of us need to reset, rethink and find a way to create a model of grassroots touring and infrastructure that's deliverable"*
> **MARK DAVYD MUSIC VENUE TRUST**

Grassroots venues and touring aren't economically viable. They've been losing affordable amounts of money for years, but what they're losing now can't be tolerated. Venues, promoters, artists, agents and managers have done all they can to squeeze the pips out of the touring model, but no more money can be saved to restore events to an affordable model.

With this in mind, Music Venue Trust is campaigning to encourage the music industry to take a fresh look at how we financially support grassroots venues and artists, in order to carry out the research and development on which the future health of our business relies.

The number of shows from emerging talent taking place in the grassroots sector is down by 16.9% per year since 2019. That's 30,000 fewer opportunities to start a career, 30,000 times that an artist who might have been the next Adele, Ed Sheeran or Coldplay didn't ever get started. The impact of that collapse within grassroots opportunities is going to hit every single person reading this column.

All of us need to reset, rethink and find a way to create a new model of grassroots touring and infrastructure that's deliverable. The obvious way to do that is to create a financial link between the successful careers we create and the grassroots sector that enabled that success to take its first steps.

Every ticket sold for an event at every arena and stadium should make a financial contribution back into the grassroots sector. If it doesn't, our grassroots infrastructure will collapse. Political tolerance for venue closures in communities across the country is exhausted, it's now just a question of who does it first, our own industry or the government.

Our work to persuade the industry that we should make this happen received a massive boost in early May when Enter Shikari announced that they weren't prepared to wait for arenas to work out why this needed doing, they were just going to do it. And so, £1 of every ticket sold for their arena tour in 2024 is going into the MVT Pipeline Investment Fund, to be distributed to venues across the country.

Calderdale Council then became the first area in the UK to announce that they were adopting this policy for their venues, and that all events at Piece Hall Halifax for their Summer 2024 programme will include a £1 investment into the same fund.

These are big steps forward in securing the investment we need to ensure that our sector is sustainable. However, there are still people telling us it can't be done. They like to do that privately, rather than have an open discussion about the real obstacles to making it happen. Only yesterday, someone politely told me that the way we were going about publicly conducting this campaign would mean that 'if it were successful', I would 'never work in the industry again'. My response is that it's not 'if', it's 'when'.

Everyone should acknowledge that a financial contribution to the grassroots sector isn't the real problem that we need to address. Just £1 on an arena ticket isn't going to stop anyone buying it, it won't lower profit margins by anything more than a microscopic, manageable fraction, nor will it reduce artist fees, production values or result in any cutbacks for arenas, stadiums, artists, agents, promoters, managers or audiences. It won't stop a new arena being built or cause an existing one to close. And it's the only type of 'ticket levy' that polls positively with audiences.

What we have is a whole set of other concerns about what a £1 contribution from every arena reveals about other things the music industry is doing, or not doing. It's not the grassroots contribution that's the issue, it's the can of worms it opens up about what is and isn't already covered by ticket prices.

And we will simply have to deal with that. It's not reasonable to suggest that audiences are content to pay a £3 maintenance or a £2.50 restoration levy to ensure an arena can be 'maintained' or 'restored', but would demand answers if we asked them to contribute £1 to support their local community venue.

It's also not believable that we have somehow collectively accepted a charge per ticket of £1.50 to 'print your ticket at home', using your own paper and ink, but £1 being taken from each ticket to stop towns and cities losing access to music would lead to revolt.

Here's a suggestion: Music Venue Trust will sponsor a printer in every grassroots music venue in the country. Then we simply ask arena ticket buyers to print out their tickets there for a fee of £1.50 (which apparently we think is the right price), and the venue gets to keep that money.

Although that's ridiculous, it's less idiotic than pretending that we can't introduce a Pipeline Investment Fund contribution for any other reason than it potentially exposing a bunch of things we'd quite like to keep quiet and hidden.

STATE OF THE (INDIE) NATION:

A monthly update on the ongoing closure crisis facing the UK's Grassroots Music Venues, which MVT tackles through its Emergency Response Service of experts; legal, licensing, planning, development, financial, property and noise gurus...

New Emergency response service cases in 2023: 53
Ongoing cases: 34
Grassroots Music
Venue closures in 2023: 47
Grassroots Music Venue openings in 2023: 1

HITMAKERS

The world's greatest songs. By the people who made them.

DAN FABLE
MESSY IN HEAVEN

Dan Fable's second hit with **Venbee**, **Messy In Heaven** – featuring **Goddard** – became one of the biggest mainstream successes for dance music in 2022, sending it to No.3 in the Official Charts. Here, the songwriter goes deep on how the track came to life, turning dreams into lyrics and collaboration...

INTERVIEW: MIRANDA BARDSLEY

This song has changed my entire life as a songwriter.

Leading up to Messy In Heaven, Venbee and I had already released Low Down together, which I featured on. It had done quite well, and we were at a good stage where everything was so open with her music, so quite soon after that, we just decided to have another session.

We got into the studio, me, Venbee and Matteo ['Tao' Cinti], who I work with a lot, and we just started the session chatting and catching up. We were having a general conversation when Venbee started telling us about this dream she'd had the night before, where she was out on a night out, on a bit of a mad one, and Jesus was there drinking with her.

Matteo and I had this existing guitar loop, which we knew we were going to pull out in one of our sessions coming up, so we'd already put it on through the studio speakers. While we were listening to Venbee, laughing like, 'Oh, that's a weird dream,' there were just these four chords playing on loop in the background, and we just decided, 'Let's make this into a song!'

Matteo and I love nothing more than doing something completely weird in a session. I think that even if subjects are limited, there are infinite ways to talk about them. We're always looking for the weirdest angle to go at things, which might sound ridiculous at the start, but end up being super catchy.

So, that's what we did with this. When we decided to make the song, we said it as a kind of joke at first, but as we started drafting an idea for the hook, *'I heard Jesus did cocaine on a night out'*, it just kind of stuck. We pursued it and it all came together really quickly. We were just firing ideas around and piecing them together and, as the lines went on, it just got more serious and we started to build some DnB, liquid-y drums. By the end of the chorus we were like, 'This is great, this is working.'

Venbee is great at concepts and coming up with ideas, which I like because they're often quite weird. Working together, what I think I do well at is making those ideas work in a poetic way. I find myself tweaking lines more often than just coming from nothing, because I want it to come from the artists ideally.

For Messy In Heaven, an example of that would have been where, for one line, Venbee thought of something like, '*His eyes are dilated*', and I changed it to a lyric which rhymed and flowed with the rhythm: *'Eyes wide open, dilated, but he's fine now.'*

So, although mine and Matteo's roles in the studio often crossover, for this particular session Venbee and I were focusing on the lyrics and he was focusing on the beat and production.

Whilst we were writing, we also did a lot of brainstorming of religious phrases and stories, as the angle we were going for was Jesus himself. So where you have lines like, '*Leader, never backs out of the arrangement*', we were just trying to pick out things about Jesus, and he was a leader! At one point we just listed a bunch of ways in which people would describe him, and then thought, 'Ok, how can we make this work?'

This was also going to be the first song that Venbee released with her label [Columbia], who thought it would be good to get someone else involved. It was Goddard they went with, so we just sent the song over to him and he did his thing, he made it into something you'd play at a rave or in a club.

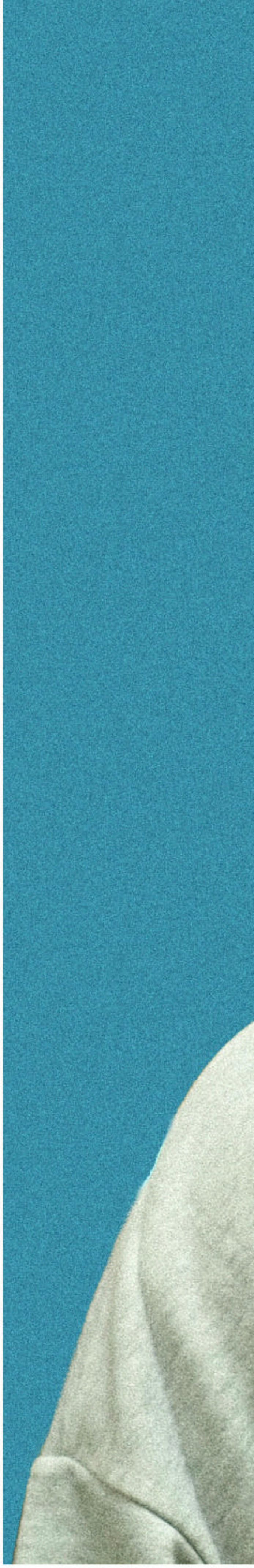
But we did still keep it minimalistic, and there was some back and forth where we rearranged some sections. We scrapped one section to give the song a bit more of a bite, because we'd written it like a '*song* song' and it had more of a traditional layout when we started it. Eventually, we came to something we were all happy with and we released it!

Looking at it now, writing over beats has been a bit of a learning process for me. Before this song, I hadn't really done that. When people make tunes like Messy In Heaven, they can lean too heavily on production and beats, often forgetting about the lyrics. When I listen to music, it's a personal thing, I just really focus on the words. Matteo, for instance, listens to the instrumental, the beat, which is something I don't really take in!

I really believe that there is a perfect balance between these two things, though. Whatever track you're making, you should always be able to strip off all of the production and be able to play the song on the guitar or piano, and it still sounds great.

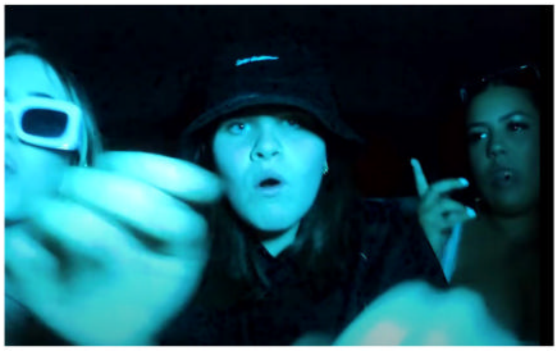
That's what Messy In Heaven was and that's why I think it's done so well, because even with no production, it's still a great song. That's the way I always write, I lean towards something that's stripped-back and emotional, and then that just translated into the DnB track. The instrumentals felt dark, so my lyrics just doubled down on that, and we found that middle ground.

Ultimately, I just want to write beautiful songs that will make people laugh, cry and that will last a lifetime. That's my only goal!



Heaven-sent: *Dan Fable and [inset] a still from Messy In Heaven*

> *“Even if subjects are limited, there are infinite ways to talk about them”*
> **Dan Fable**



Writer’s Notes

MESSY IN HEAVEN
goddard.

PUBLISHERS:
North West Songs, Kobalt, Ultra, Copyright Control

WRITERS:
Dan Fable, Venbee, Matteo ‘Tao’ Cinti, Andrew Goddard

RELEASE DATE:
23.09.22

LABEL: Columbia

Total Sales (OCC):
752,288

Publisher’s Corner

Leading executives salute their star songwriters...

Ben Bodie, MD, North West Songs:
“I became aware of Dan Fable after his manager, George [Tyekiff], introduced me to a song called Low Down that he’d written with Venbee, who was unsigned at that time. Shortly afterwards, I heard a demo of Messy In Heaven. I was hooked. The lyrics and melodies on both records were standout, as was Dan’s ambition and drive. He has the eye of the tiger and he wants to win. Dan is a huge songwriting talent and all of us at North West Songs are thrilled to be working with him.”

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Music Week

MONTHLY CHARTS

Sixth sense: Ed Sheeran has the month's biggest album with – (Subtract), his sixth consecutive No.1

Subscribe to *Music Week* for digital access to the weekly charts, including Alan Jones' analysis

PHOTO: Annie Leibovitz

80/82 – Singles/Albums
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88/89 – Genre Top 20s
90/91 – UK Airplay/EU Airplay
92 – Spotify
93 – Vevo

Official Charts Company

SINGLES CHART TOP 75

MAY CHART WEEKS 18-21

BRIT CERTIFIED
PLATINUM, GOLD & SILVER AWARDS

★ Platinum (600,000)
🟡 Gold (400,000)
⚪ Silver (200,000)

TM	LM	MTH	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	3	**Calvin Harris & Ellie Goulding** Miracle Columbia GBARL2300300 (UDS) 🟡 (C.Harris/BURNS)EMI/SonyATV/Kobalt/WarnerChappell (C.Harris/M.Burns/E.Goulding/Pablo Bowman/P.Rycroft)	
2	13	2	**David Kushner** Daylight Miserable QZXDB2300005 (Virgin/UDS) ⚪ (R.Kirwan)Miserable Worldwide (D.Kushner/H.Hubers/J.Fedryk/J.Williams)	✚
3	2	5	**Miley Cyrus** Flowers RCA USSM22202811 (UDS) ★ (Kid Harpoon/T.Johnson)Warner Chappell/Pulse/Concord (M.Pollack/M.Cyrus/G.Hein)	
4	3	5	**Libianca** People 5K QZTB52268087 (UDS) 🟡 (Mage the Producer/JAE5)Sony/Kobalt (L.Kenzonkinboum Fonji/O. Moses Odia)	
5	15	2	**Lewis Capaldi** Wish You The Best Vertigo DEUV72300302 (UDS) ⚪ (TMS/Capaldi)Sony ATV/BMG (L.Capaldi/JP Saxe/Malay)	⬆
6	5	3	**Ed Sheeran** Eyes Closed Atlantic GBAHS2300175 (Arvato) ⚪ (A.Dessner/FRED/Max Martin/Shellback)Sony ATV/Kobalt/MXM/Sony (E.Sheeran/Shellback/F.Gibson/Max Martin)	
7	7	9	**Rema & Selena Gomez** Calm Down Jonzing Worldwide/Mavin NGA3B2214004 (Virgin/UDS) ★ (Andre Vibez/London)Warner Chappell/Sony ATV (D.Ikubor/A.Uwaifo/M.Hunter)	
8	22	3	**Switch Disco & Ella Henderson** React Relentless GB1102300013 (UDS) ⚪ (Punctual/Switch Disco)Sony/Budde/Phrased Differently/Warner Chappell (E.Henderson/M.Cottone/R.Miles)	⬆
9	4	6	**PinkPantheress** Boy's A Liar Warner GBAYE2202560 (Arvato) ★ (Mura Masa/PinkPantheress)Sony ATV/BMG (G.Walker/A.Crossan)	
10	6	6	**SZA** Kill Bill RCA/Top Dawg USRC12204584 (UDS) ★ (C.Lang/R.Bisel)Universal/CC (S.Rowe/C.Lang/R.Bisel)	
11	8	8	**Taylor Swift** Anti-Hero EMI USUG12205736 (UDS) ★ (J.Antonoff/T.Swift)Universal/Sony ATV (T.Swift/J.Antonoff)	
12	51	2	**Fifty Fifty** Cupid Parlophone KSA012239180 (Arvato) (Siahn/Udin/Von Mentzer/Felländer-Tsai)CC (L.Udin/A.Von Mentzer/M.Felländer-Tsai/Siahn/Ahin/Keena)	✚
13	11	14	**Harry Styles** As It Was Columbia USSM12200612 (UDS) ★3 (Kid Harpoon/T.Johnson)Universal/Pulse/One Year Yesterday (H.Styles/T.Hull/T.Johnson)	⬆
14	9	6	**Raye Ft 070 Shake** Escapism Human Re Sources QMDA62217995 (The Orchard) ★ (M.Sabath)Warner Chappell/Sony ATV (R.Keen/M.Sabath/D.Balbuena)	
15	New		**Loreen** Tattoo Polydor SEUM72201638 (UDS) (Jansson/Boström/G:son)Peermusic/Warner Chappell/Kobalt/CC (Talhaoui/Thörnfeldt/Cazzi Opeia/Jansson/G:son...)	△
16	10	10	**The Weeknd** Die For You Republic/XO USUG11601011 (UDS) ★ (McKinney/Cirkut/Tesfaye/Cashmere Cat/Prince 85)SMP/Kobalt/Sony ATV/Universal/WMMW/.. (Tesfaye/Mckinney/Prince 85...)	
17	16	9	**Lewis Capaldi** Forget Me EMI DEUM72204717 (UDS) ★ (Capaldi/TMS)SonyATV/Warner Chapp./BMG (L.Capaldi/M.Pollack/B.Kohn/T.Barnes/P.Kelleher/P.Plested)	
18	68	2	**Post Malone** Chemical Republic USUM72305206 (UDS) (Post Malone/Bell/Watt)Universal/MCA/Kobalt (Post Malone/L.Bell/W.Walsh/A.Watt)	△
19	12	6	**Miguel** Sure Thing Jive USJI10800160 (UDS) ★ (Happy Perez)Universal/MCA (N.Perez/M.J. Pimentel)	
20	60	2	**David Guetta, Anne-Marie & Coi Leray** Baby Don't... Parlophone UKWLG2300016 (Arvato) (Guetta/T.Green/Hawkins)Sony ATV/Universal/MCA/Rokstone/Jackback (S.Mac/Guetta/Sheeran/McDaid/Leray/Hawkins...)	✚
21	17	9	**David Guetta & Bebe Rexha** I'm Good (Blue) Parlophone UKWLG2200055 (Arvato) ★ (Guetta/Reznikov)Jackback/BMG/Sony ATV/Gz 2538 (Guetta/Purcell/Rexha/Plested/Randone/Lobina/Gabutti)	
22	18	8	**Venbee & Goddard** Heaven Columbia USUG12300779 (UDS) ★ (A.Goddard/Tao/J.Manson)Kobalt/Sentric/CC (E.Doyle/D.Fable/A.Goddard/M.Cinti)	
23	14	4	**Lizzy McAlpine** Ceilings Harbour Artists & Music GBKPL2280163 (AWAL) ⚪ (E.Ebbage/P.Etherington)Kobalt/Indigo (E.McAlpine)	
24	27	3	**Jax Jones & Calum Scott** Whistle Polydor GBUM72202305 (UDS) (JaxJones/J.Maguire/J.Wilkinson/N.Applebaum)Kobalt/WarnerChapp./Universal/SonyATV (Lam/Maguire/Wilkinson...)	⬆
25	New		**Jazzy** Giving Me Chaos GBUM72206719 (UDS) (Belters Only/M.Ralph)CC (C.Bissett/R.Griffiths/Y.Ledesma)	
26	20	13	**George Ezra** Green Green Grass Columbia GB1102200463 (UDS) ★ (J.Pott/S.Price)Warner Chappell/BMG (G.Ezra/J.Pott/S.Price)	
27	31	12	**OneRepublic** I Ain't Worried Interscope USUM72206227 (UDS) ★ (Oscroft/Spry/Kutzle/Tedder)EMI/Downtown (B.Yttling/B.Kutzle/J.Eriksson/P.Morén/R.Tedder/T.Spry)	⬆
28	24	4	**Mae Stephens** If We Ever Broke Up EMI GBUM72300969 (UDS) ⚪ (Morgan Avenue)Bucks/Universal/CC (M.Stephens/Morgan Avenue/N.Koronowska)	
29	New		**Nines** Tony Soprano 2 Warner GBAHT2300294 (Arvato) (Swifta/Benji Benji)Song Music Pub./CC (Nines/Swifta/Benji Benji)	
30	19	6	**Metro Boomin, The Weeknd & 21 Savage** Creepin' Republic USUG12208791 (UDS) 🟡 (Metro Boomin/DaHeala/P. Lee Johnson/J.lenox)EMI/CC (LT Wayne/21 Savage/DaHeala/P.Lee Johnson/J.Lenox/M.Winans...)	
31	30	53	**Lewis Capaldi** Someone You Loved EMI DEUM71806776 (UDS) ★8 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)	
32	New		**Mae Muller** I Wrote A Song Capitol GBUV72300217 (UDS) (A.Parx/L.Thompson)Universal/Kobalt/CC (K.Poole/L.Thompson/M.Muller/C.Edwards)	
33	21	5	**Coi Leray** Players Uptown/Republic USUM72222388 (UDS) ⚪ (J.Goldstein)Universal/CC (C.Collins/F.Ferraro/J.Goldstein/Akil King)	
34	32	24	**Ed Sheeran** Bad Habits Asylum GBAHS2100318 (Arvato) ★5 (Sheeran/FRED/McDaid)Sony ATV/Universal/Promised Land (E.Sheeran/J.McDaid/F.Gibson)	
35	New		**Rudimental, Charlotte Plank & Vibe Chemistry** Dancing Is... Room Two GBARL2300488 (UDS) (Rudimental/BillenTed/VibeChemistry/Shapes)BMG/Universal/Kobalt/Reservoir/SonyATV/CC (Dryden/Aggett/Bellis/Conway...)	
36	39	197	**The Killers** Mr Brightside Vertigo GBFFP0300052 (UDS) ★8 (Saltzman/The Killers)Universal. (Flowers/Keuning)	⬆
37	40	3	**Bakar** Hell N Back Black Butter GB1101901014 (UDS) 🟡 (JakeTheSnake/Beach Noise)Kobalt/SonyATV/Bucks/CC (A.Shariff-Farr/M.Schaeffer/John Kosich/Jake Kosich/A.Boyd...)	⬆
38	New		**Tyler, The Creator Ft Kali Uchis** See You Again Columbia USQX91701275 (UDS) 🟡 (Tyler, The Creator)Sony ATV/Golf Wang Steak Sauce (T.Okonma)	
39	42	12	**LF System** Afraid To Feel Warner GBAHT2200492 (Arvato) ★2 (LF System)Warner Chappell/CC (Finnigan/Larkman/Simmons/Jefferson/Roebuck)	⬆
40	33	6	**Lewis Capaldi** Pointless EMI DEUM72203211 (UDS) 🟡 (S.Mac)BMG/Sony ATV/Rokstone/Universal (L.Capaldi/E.Sheeran/S.Mac/J.McDaid)	
41	35	50	**Tom Odell** Another Love Columbia GBARL1201887 (UDS) ★4 (Odell/Grech-Marguerat)Warner Chappell (Odell)	
42	New		**Käärijä** Cha Cha Cha Warner FIWMA2200519 (Arvato) (A.Nurmi/Kiro)CC (J.Pöyhönen/J.Naukkarinen/A.Nurmi/J.Sorsa)	
43	38	10	**Eliza Rose & Interplanetary Criminal** B.O.T.A.... Warner/X One House QZAKB2166405 (Arvato) ★ (Interplanetary Criminal)Warner Chappell/BMG/Supreme (E.Creese/Z.Bruce/R.Clivilles/D.Cole/R.Ramos/A.Friedman)	
44	Re-Entry		**Florence + The Machine** Dog Days Are Over Island GBUM70900209 (UDS) ★3 (Ford/Summers)Universal. (Welch/Summers)	
45	26	2	**Drake** Search & Rescue OVO/Republic USUG12301601 (UDS) (BNYX/Sadpony/W.Curtis/40/Beautifulmvn/Lil Yachty)Universal/Sony ATV/CC (Graham/B.Saint Fort/Raisen/Curtis/Shebib...)	
46	37	21	**Ed Sheeran** Shivers Asylum GBAHS2100816 (Arvato) ★3 (E.Sheeran/Steve Mac/Fred again..)Sony ATV/Universal/Rokstone (E.Sheeran/S.Mac/J.McDaid/K.Lavelle)	
47	41	3	**Zara Larsson** Can't Tame Her Black Butter/Sommer house USSM12212226 (UDS) (MTHR/Danja)Sony/Warner Chappell/Sony ATV (Z.Larsson/K.Sang/K.Ivert/MNEK)	⬆
48	52	10	**Beyoncé** Cuff It Columbia/Parkwood Ent. USSM12206232 (UDS) ★ (Beyoncé/NovaWav/Rissi/Saadiq/The-Dream)SonyATV/EMI/WarnerChapp/Kobalt/Universal.. (Beyoncé/Andrews/Coney...)	⬆
49	28	7	**Meghan Trainor** Made You Look RCA USSM12204574 (UDS) ★ (F.Vindver)Sony ATV/Warner Chappell (M.Trainor/S.Douglas/F.Vindver)	
50	61	2	**Morgan Wallen** Last Night EMI USUG12300831 (UDS) (J.Moi/C.Handsome)Warner Chappell/Sony ATV/Kobalt (J.Byron/A.Gorley/J.Kasher Hindlin/R.Vojtesak)	⬆
51	23	4	**Strandz** Us Against The World Relentless QZTVM2205058 (UDS) ⚪ (Blueboy/Strandz)Sony ATV/Faceless/CC (Strandz/Digga D)	
52	29	7	**Tiësto & Tate McRae** 10:35 Atlantic/Ministry Of Sound CYA112001130 (Arvato) 🟡 (LOSTBOY/Tedder/Tiësto)Kobalt/Warner Chappell/Sony ATV (T.Verwest/A.Allen/S.Harris/T.McRae/P.Rycroft/R.Tedder)	
53	47	31	**Glass Animals** Heat Waves Polydor GBUM72000433 (UDS) ★4 (Dave Bayley/P.Epworth)Beggars (D.Bayley)	⬆
54	New		**Nines & Aisa** Calendar Warner GBAHT2300291 (Arvato) (Manson/Show N Prove)CC (Franklin/Schindler/Knowles/Freckleton/Howell/Taylor/Getachew/Mills/Charles/OZRobert...)	
55	49	111	**Vance Joy** Riptide Atlantic AULI01385760 (Arvato) ★5 (Keogh/White/Castle)We Are unified PTY (Keogh)	⬆
56	50	8	**Stephen Sanchez** Until I Found You Republic USUG12103651 (UDS) 🟡 (I.Fitchuk/K.Snyder)Sony ATV/CC (S.Sanchez/E.Beihold)	⬆
57	43	8	**Jvke** Golden Hour JVKE GBKPL2204171 (AWAL) ⚪ (Z.Lawson/JVKE)Kobalt (J.Lawson/Z.Lawson)	
58	46	4	**Ayra Starr** Rush Mavin NGA3B2216004 (Platoon) ⚪ (Andrevibez/Hoops)CC (Ayra Starr)	
59	25	5	**Mimi Webb** Red Flags Epic USSM12211463 (UDS) ⚪ (C.McDonaugh/R.Daly/Cirkut)Sony ATV/Kobalt/Warner Chappell (A.Webb/C, R & T.McDonough/Ryan Daly/Castle/Cirkut)	
60	New		**Alessandra** Queen Of Kings Polydor NOW7B2301090 (UDS) (H.Olerud/S.Ferdinandez)CC (A.Mele/H.Olerud/L.Dale/S.Ferdinandez)	
61	36	3	**Niall Horan** Heaven Capitol USUG12300779 (UDS) (J.Little/J.Ryan)Universal/MCA/CC (J.Ryan/N.Horan/J.Little/T.Jesso Jr)	
62	34	9	**Sam Smith & Kim Petras** Unholy Capitol GBUM72205415 (UDS) ★ (Ilya/Cirkut/Slatkin/Fedi/J.Napes/Smith)WarnerChappell/Universal/CC (Smith/Napier/Ilya/Walter/Slatkin/Fedi/Petras)	
63	58	63	**Fleetwood Mac** Everywhere Warner USWB19900202 (Arvato) ★4 (L.Buckingham/R.Dashut)Universal (C.McVie)	
64	57	101	**Coldplay** Viva La Vida Parlophone GBAYE0800265 (Arvato) ★4 (Dravs/Eno/Hopkins/Simpson)Universal. (Berryman/Buckland/Champion/Martin)	⬆
65	65	27	**Tears For Fears** Everybody Wants To Rule The World Mercury GBF088590110 (UDS) ★2 (Chris Hughes)BMG (I.Stanley/R.Orzabal/C.Hughes)	⬆
66	New		**Jonas Brothers** Waffle House Republic USUG12301227 (UDS) (J.Bellion/P.Nappi)Sony ATV/Universal/Concord/Downtown (K,J&N.Jonas/Nappi/Cornet/Hein/Zmishlany/Tashian/Simpson)	
67	55	30	**The Weeknd** Save Your Tears Republic/XO USUG12000658 (UDS) ★3 (Max Martin/O.Holter/The Weeknd)Kobalt/MXM/Warner Chappell/Universal (A.Tesfaye/A.Balshe/J.Quenneville/Max Martin...)	
68	New		**Ice Spice & Nicki Minaj** Princess Diana 10K Projects/Capitol USUG12300560 (UDS) (RiotUSA)Universal/Harajuki Barbie/CC (Ice Spice/RiotUSA/O.Maraj)	
69	74	75	**Ed Sheeran** Perfect Asylum GBAHS1700024 (Arvato) ★8 (Hicks/Sheeran/B.Blanco)Sony ATV/Ed Sheeran Ltd (Sheeran)	⬆
70	62	46	**Fleetwood Mac** Dreams Rhino/Warner USWB10400046 (Arvato) ★3 (Fleetwood Mac/K.Caillat/R.Dashut)Kobalt (S.Nicks)	
71	54	10	**Chris Brown** Under The Influence RCA USRC11902743 (UDS) ★ (Kiddominant)Universal/Sony ATV/Concord (C.Brown/D.Adeleke/A.Agboola/T.Mckie)	
72	66	42	**The Weeknd** Blinding Lights Republic/XO USUG11904206 (UDS) ★6 (M.Martin/Holter/The Weeknd)Universal/Kobalt/MXM/KMR/Warner Chappell (Tesfaye/Balshe/Quenneville/M.Martin/Holter)	⬆
73	71	23	**Sam Fender** Seventeen Going Under Polydor GBUM72103036 (UDS) ★2 (B.Bronte)Kobalt (S.Fender)	⬆
74	45	4	**Pink** Trustfall RCA USRV82202035 (UDS) ⚪ (Fred/J.McDaid)Sony/EMI/Sony ATV (A.Moore/J.McDaid/F.Gibson)	
75	63	17	**Cat Burns** Go RCA/Since 93 GBKPL2013050 (UDS) ★2 (JONAH)Kobalt/ST Songtrust/Sentric (C.Burns/G.Morgan/W.Tannergaard)	

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ANALYSIS

Music Week **digs into the month's top chart stories...**

In a trance:
Ellie Goulding & Calvin Harris

MIRACLE GROWTH

CALVIN HARRIS & ELLIE GOULDING

01

Miracle (Columbia)

SALES: 175,397

After entering *Music Week*'s monthly chart at No.11 thanks to only a week's sales back in March, Miracle has now topped the list in both April and May. Seeing off the challenge from hits by David Kushner, Ed Sheeran and a barrage of Eurovision entries, Calvin Harris and Ellie Goulding's trance-influenced dance banger racked up 175,397 sales for May, topping the chart in every frame. As *Music Week* went to press, it had just topped the list for a fifth consecutive week, with a total of seven weeks at No.1. Miracle now boasts 488,699 total sales to date and is chasing down the 1,196,134 tally accumulated by 2014's Outside, the pair's biggest-selling collaboration to date.

DAYLIGHT HOURS

DAVID KUSHNER

02

Daylight (Miserable Music)

SALES: 152,073

US singer-songwriter David Kushner rose 13-2 in *Music Week*'s monthly singles chart thanks to the impressively steady performance of Daylight, his first UK Top 10. Posting 152,073 sales for the month, by the end of May it had been in the Top 3 in every week since its release and might have made the leap to No.1 were it not for the outstanding staying power of Miracle, which became Ellie Goulding's longest-running No.1 single in May.

Double vision:
Loreen

TATTOO ARTIST

LOREEN

15

Tattoo (Polydor)

SALES: 75,314

Eleven years after her first Eurovision win, Swedish singer Loreen returned to boss the competition, winning the May extravaganza with Tattoo. With 75,314 sales, it is the highest placed Eurovision single in this month's chart, joined by Mae Muller's I Wrote A Song (No. 32, 54,310 sales), Käärijä's Cha Cha Cha (No.42, 49,769 sales) and Alessandra's Queen Of Kings (No.60, 44,033 sales).

ALL THAT JAZZY

JAZZY

25

Giving Me (Chaos)

SALES: 61,703

A brand new star out of Ireland, Jazzy is the first breakout from Polydor's new Chaos imprint. Giving Me topped the charts in Ireland for the Dublin artist, while in the UK it rose to No.8 in May's final week, becoming her second Top 10 after previously fronting Belters Only's 2022 No.4 hit, Make Me Feel Good.

Giving thanks:
Jazzy

HEALING POWERS

RUDIMENTAL, CHARLOTTE PLANK, VIBE CHEMISTRY

35

Dancing Is Healing (Room Two)

SALES: 51,757

The 18th hit for drum & bass trio Rudimental, the first for 21-year-old singer and songwriter Charlotte Plank and the second for Vibe Chemistry, Dancing Is Healing was on the rise throughout May, reaching a weekly peak of No.14 and shifting a total of 51,757 units for the month. Its to date tally now stands at 58,102, suggesting it yet could become a summer dance smash.

GOLDEN DAYS

FLORENCE + THE MACHINE

44

Dog Days Are Over (Island)

SALES: 49,363

Dog Days Are Over was released way back in 2009, but the Florence + The Machine classic now has a new lease of life, having gone viral after its use in Guardians Of The Galaxy Vol 3. It reached a new weekly peak of No.21 in May, while its total sales now stand at 2,151,813. The star's biggest hit, however, is You've Got The Love with 2,357,150.

ALBUMS CHART TOP 75

MAY CHART WEEKS 18-21

BRIT CERTIFIED
PLATINUM, GOLD & SILVER AWARDS

★ Platinum (300,000)
● Gold (100,000)
○ Silver (60,000)

TM	LM	MTHS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1	New		**Ed Sheeran** – (Subtract) - Asylum 5054197163395 (Arvato) ● (A.Dessner/Fred again/Max Martin/Shellback)	△
2	New		**Lewis Capaldi** Broken By Desire To Be Heavenly Sent EMI 4870745 (UDS) ○ (S.Mac/L.Capaldi/E.Holloway/Fat Max Gsus/MaxMartin/N.Atkinson/Mutt Lange/TMS/C.Bishop)	
3	New		**Nines** Crop Circle 2 Warner 5054197300011 (Arvato) (Beat Butcha/B.Miller/DannyGotThatJuice/E.Y/Flyo/J.Williams/Karlos/Mansur Brown/M.Booker/GX/R14/Show N Prove/Swifta...)	
4	2	28	**The Weeknd** The Highlights Republic/XO 3573443 (UDS) ★2 (The Weeknd/Max Martin/Holter/Payami/McKinney/Cirkut/Tesfaye/Dukes/Metro Boomin/Illangelo/Dre Moon/Billions Diehl...)	
5	4	8	**Taylor Swift** Midnights EMI 4579009 (UDS) ★ (J.Antonoff/T.Swift/J.Sweet/B.Cook/Sounwave/Keanu Beats/A.Dessner)	⬆
6	12	13	**Harry Styles** Harry's House Columbia 19658707272 (UDS) ★ (Kid Harpoon/T.Johnson/S.Witte)	⬆
7	New		**The Lottery Winners** Anxiety Replacement Therapy Modern Sky M9436UKCDC (Virgin/UDS) (T.Ivemy/T.Rylance)	
8	7	67	**Elton John** Diamonds Mercury/UMR 6700657 (UDS) ★3 (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins...)	
9	8	55	**Fleetwood Mac** 50 Years – Don't Stop Rhino 0603497855612 (Arvato) ★3 (Fleetwood Mac/R.Dashut/K.Caillat)	⬆
10	9	126	**Eminem** Curtain Call – The Hits Interscope 9887893 (UDS) ★9 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)	⬆
11	10	6	**SZA** SOS RCA 0196589564931 (UDS) ● (A.Atlantica/Buccellati/Babyface/Beat Butcha/benny blanco/B.Slatkin/BLK Beats/C.Lang/D.McKinnon/DJ Dahi/E.Rise...)	⬆
12	6	49	**Lewis Capaldi** Divinely Uninspired To A Hellish Extent EMI 7747307 (UDS) ★5 (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)	
13	13	173	**ABBA** Gold – Greatest Hits Polydor 2752259 (UDS) ★20 (Andersson/Ulvaeus)	⬆
14	14	69	**Taylor Swift** 1989 EMI 4701883 (UDS) ★5 (Swift/Taylor/Zancanella/MaxMartin/Shellback/Payami/Antonoff/Mattman & Robin/Kurstin/Chapman/Heap)	⬆
15	15	19	**Ed Sheeran** = Asylum 0190295859039 (Arvato) ★3 (E.Sheeran/S.Mac/J.McDaid/Parisi/Fred again../J.Rubel/L.Bell/Watt/B.Gibson/E.Anderfjärd/RØMANS/F.Vance)	⬆
16	New		**Post Malone** The Diamond Collection Republic 0602455704467 (UDS) (Post Malone/Carter Lang/Ging/Illangelo/L.Bell/Metro Boomin/Tank God/Watt)	
17	19	42	**Taylor Swift** Lover EMI 7792868 (UDS) ★ (Dukes/Bell/Swift/Antonoff/Little/Sounwave)	⬆
18	Re-Entry		**Beyoncé** Renaissance Columbia/Parkwood Ent. 19658744502 (UDS) ● (Beyoncé/The-Dream/Duran/Dean/S1a0/Aossey/White/Dijon/Penny/Solomon/NovaWav/Rissi/Saadiq/Skrillex/Al Cres/Beam...)	
19	New		**Jessie Ware** That! Feels Good! EMI EMICD2092 (UDS) (J.Ellis Ford/S.Price)	
20	17	115	**Arctic Monkeys** AM Domino WIGCD317 (Integral UDS) ★5 (Ford/Orton)	⬆
21	16	113	**Oasis** Time Flies – 1994-2009 Big Brother RKIDCD66 (The Orchard/Proper) ★5 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)	⬆
22	New		**The National** First Two Pages Of Frankenstein 4AD 4AD0566CD (Integral UDS) (The National)	
23	23	75	**Ed Sheeran** ÷ Asylum 0190295859039 (Arvato) ★13 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)	⬆
24	18	111	**Queen** Greatest Hits EMI 2761039 (UDS) ★23 (Baker/Queen/Mack)	⬆
25	22	21	**Michael Jackson** The Essential Epic/Legacy 88697832712 (UDS) ★4 (Jones/Jackson/Various)	⬆
26	New		**Potter Payper** Real Back In Style 0207 5528010 (UDS) (Chucks/Emil/E.Y/Fumes/GX/H.Beech/H.Fraud/J.Julian/J.Stanley/K.Nash/K.Evans/KZ/Quincy/R14/Tyrell 169/WestOnTheBeat)	
27	26	34	**Taylor Swift** Folklore EMI 0602435034805 (UDS) ★ (Dessner/Antonoff/Swift)	⬆
28	39	27	**Taylor Swift** Reputation EMI 3003310 (UDS) ★2 (Antonoff/Swift/Martin/Shellback/Payami/Görres/Holter)	⬆
29	45	42	**Harry Styles** Fine Line Columbia 19439705122 (UDS) ★2 (Tyler Johnson/Kid harpoon/Witte/Kurstin/Bhasker)	△
30	28	25	**Olivia Rodrigo** Sour Geffen 3807744 (UDS) ★2 (Dan Nigro/Alexander23/Jam City/A.Rodrigo)	⬆
31	24	117	**Fleetwood Mac** Rumours Rhino/Warner 8122796778 (Arvato) ★14 (Fleetwood Mac/R.Dashut/K.Caillat)	
32	32	19	**Little Mix** Between Us RCA 19439926272 (UDS) ★ (S.Mac/Bloodshy/Taroncher/Guetta/Saint Fleur/Electric/Duars/Goldfingers/Reynolds/Ashurst/Kearns/Goldstein/Class...)	⬆
33	31	26	**The Weeknd** Starboy Republic/XO 5727592 (UDS) ★2 (The Weeknd/McKinney/Cirkut/B.Billions/Mano/M.Martin/Payami/B.Blanco/Cashmere Cat/Jake One/Swish/Labrinth....)	
34	New		**Sleep Token** Take Me Back To Eden Spinefarm SPINE800055P (Integral UDS) (C.Brown/Vessel)	
35	38	10	**Eminem** Curtain Call 2 Interscope 4817107 (UDS) ● (Eminem/Aalias/Alex da Kid/Villasana/Battle Roy/BJ Burton/Boi-1da/d.a. got that dope/DJ Khalil/Dr. Dre/DVLP/Haynie/Filthy...)	
36	40	94	**Oasis** (What's The Story) Morning Glory? Big Brother RKIDCD007 (The Orchard/Proper) ★16 (Morris/Gallagher)	⬆
37	35	40	**Elvis Presley** Elv1s: 30 #1 Hits RCA 07863680792 (UDS) ★7 (S.Sholes/E.Presley/L.Newman/W.Scharf/J.Leiber/M.Stoller/Chet Atkins/B.Porter/C.Moman/F.Jarvis/S.Phillips/R.Hull)	
38	44	44	**Lana Del Rey** Born To Die Polydor 2787091 (UDS) ★4 (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)	⬆
39	42	23	**Whitney Houston** I Will Always Love You – The Best Of... Arista 88765413932 (UDS) ★ (Kashif/Masser/NM Walden/Babyface/"LA" Reid/Foster/Clivillés/Cole/Duplessis/Wyclef/Tricky/Kiriakou/Mason/Dupri/Cox...)	
40	43	6	**Metro Boomin** Heroes & Villains Island 0602448810441 (UDS) ○ (Various)	⬆
41	New		**Tunde** First Lap Tunde 5063268387455 (Ditto) (Bigzy/C Figz/Legendary Keyzz/LiTek/Shadow on the Beat/WhyJay/Show & Prove/Chucks/Sangy MCR/KP Beatz/MK Da Plug...)	
42	New		**Freya Ridings** Blood Orange Good Soldier GSR0171CD (The Orchard/Proper) (S.Mac/W.Bloomfield/E.Phillips/Lostboy/S.White/J.Gilbert/S.Stewart/J.Napes/F.Vindver/J.Shatkin/C.Purcell)	
43	Re-Entry		**Taylor Swift** Speak Now Mercury 2749395 (UDS) ★ (N.Chapman/T.Swift)	
44	46	66	**Maroon 5** Singles Interscope 4754556 (UDS) ★2 (Maroon 5/Wallace/Endert/B.Blanco/MaxMartin/Shellback/Robopop/Stent/Farrar/Lange/Zancanella/Levine/MdL/Ammo...	⬆
45	New		**Def Leppard & The Royal Philharmonic Orchestra** Drastic Symphonies EMI/UMR 4566332 (UDS) (N.Patrick/R.McHugh)	
46	52	21	**50 Cent** Best Of Polydor/UMR 5741146 (UDS) ★ (Dr.Dre/Elizondo/Dirty Swift/ Mr.Porter/Dangerous LLC/Storch/B-Money "B$"/ Hi-Tek/C. Styles/Sire/Timbaland/Danja/Apex...)	⬆
47	54	154	**Bob Marley & The Wailers** Legend Tuff Gong 5489042 (UDS) ★14 (Bob Marley & The Wailers/C.Blackwell/E.Brown/J.Nuber/Scratch Perry)	⬆
48	51	61	**Katy Perry** Teenage Dream Virgin CDV3084 (UDS) ★5 (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	⬆
49	1	2	**Metallica** 72 Seasons EMI BLCKND552 (UDS) (G.Fidelman/Hetfield/Ulrich)	
50	New		**Jonas Brothers** The Album Republic 5546468 (UDS) (Brittain/Tashian/Zmishlany/Simpson/Bellion/The Monsters & Strangerz/Nappi/Tenroc/The Diner)	
51	53	99	**Arctic Monkeys** Whatever People Say I Am, That's... Domino WIGCD162 (Integral UDS) ★7 (Abbiss/Smyth)	⬆
52	11	3	**Lana Del Rey** Did You Know That There's A Tunnel Under Ocean Blvd Polydor 4859175 (UDS) ○ (B.Lysaght/D.Erickson/Father/I.Doerr/J.Antonoff/Lana Del Rey/L.Sisk/M.Hermosa/N.Waterhouse/Z.Dawes)	
53	55	88	**The Beatles** 1 Apple Corps 0830702 (UDS) ★13 (McCartney)	⬆
54	50	79	**David Bowie** Legacy Parlophone 0190295919900 (Arvato) ★2 (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)	
55	Re-Entry		**Foo Fighters** The Essential Sony Music CG 19658737752 (UDS) ○ (G.Norton/G.Kurstin/Foo Fighters/N.Raskulinecz/Butch Vig/B.Jones/A.Kasper)	
56	58	79	**Red Hot Chili Peppers** Greatest Hits Warner 9362485452 (Arvato) ★6 (Rubin/Beinhorn)	⬆
57	New		**Reverend And The Makers** Heatwave In The Cold North Distiller DTIL0129CD (Kudos) (D.Tikovoï)	
58	62	66	**Adele** 25 XL XLCD740 (Integral UDS) ★13 (Kurstin/MaxMartin/Shellback/Epworth/Rechtshaid/Tedder/Danger Mouse/Dixon/The Smeezingtons)	⬆
59	70	15	**Taylor Swift** Red (Taylor's Version) EMI 3873762 (UDS) ● (A.Dessner/B.Walker/C.Rowe/Danny D./D.Wilson/E.Anderfjärd/Espionage/J.Antonoff/Jacknife Lee/J.Bhasker/P.Mirkovich...)	⬆
60	37	4	**Pink** Trustfall RCA 19658772652 (UDS) ○ (D.Hodges/FRED/J.McDaid/M.Koma/A.Moore/S.Gooding/J.Fraites/W.Schultz/J.Shatkin/D.Baron/A Strut/Max Martin/Shellback...)	
61	60	26	**Taylor Swift** Evermore EMI 3564858 (UDS) ● (J.Antonoff/T.Swift/A.Dessner/B.Dessner/BJ Burton/J.McAlister)	⬆
62	New		**Lovejoy** Wake Up & It's Over Anvil Cat LOVEJ03CD (The Orchard/Proper) (D.Priddy/M.Crew)	
63	64	82	**Adele** 21 XL XLCD520 (Integral UDS) ★18 (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	⬆
64	56	7	**Ella Henderson** Everything I Didn't Say Atlantic 0190296303524 (Arvato) ○ (Riley/Jean-Marie/Mac & Phil/Two Inch Punch/TMS/S.de Jong/Decilveo/T.Scott/J.Carlsson/M.Kintish/S.Manovski/Green...)	⬆
65	30	3	**Luke Combs** Gettin' Old Sony Music CG 19658774942 (UDS) (L.Combs/Chip Matthews/J.Singleton)	
66	61	75	**George Michael** Twenty Five Aegean 88697009002 (UDS) ★5 (G.Michael)	⬆
67	New		**Tiësto** Drive Atlantic 0075678626524 (Arvato) (Tiësto/Rundberg/Goldfingers/Hurr/Lostboy/Fitton/Mearsy/Mio/Strand/Harris/Tedder/Atas/Brunila/Scott/Sjöström/Broberg)	
68	New		**Alison Goldfrapp** The Love Invention Skint 4050538882018 (ADA Arvato) (A.Goldfrapp/Claptone/J.Greenwood/P.Woolford/Richard X/Röyksopp/T.Scott)	
69	65	48	**Green Day** Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ★ (Ernst/Green Day/Cavallo/Vig/B.J Armstrong)	⬆
70	Re-Entry		**Post Malone** Hollywood's Bleeding Republic 806713 (UDS) ★ (Post Malone/Bell/Lee/Dukes/Sweet/Lane/Watt/Happy Perez/Mira/Tavares/Lang/DJ Dahi/BloodPop/Haynie)	
71	63	65	**Bruno Mars** Doo-Wops & Hooligans Elektra 0075678833250 (Arvato) ★ (The Smeezingtons/Needlz/The Supa Dups)	⬆
72	Re-Entry		**50 Cent** Get Rich Or Die Tryin' Interscope 4935642 (UDS) ★5 (Digga/dEnAun/Dirty Swift/DJ Quik/DJ Rad/Dr. Dre/Eminem/J-Praize/Resto/Megahertz/Elizondo/Rashad/Red Spyda/Reef...)	
73	59	63	**Oasis** Definitely Maybe Big Brother RKIDCD006 (The Orchard/Proper) ★8 (Oasis/Coyle/Morris)	
74	57	60	**Pink** Greatest Hits – So Far!!! LaFace 88697807232 (UDS) ★4 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	
75	72	71	**Dua Lipa** Dua Lipa Warner 0190295938482 (Arvato) ★3 (Kozmeniuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick...)	⬆

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ANALYSIS

***Music Week* digs into the month's top chart stories...**

***Big numbers:** Ed Sheeran's – (Subtract), the final release of his mathematics series, was the biggest-selling album in May*

IT ALL ADDS UP

01

ED SHEERAN

– (Subtract) (Asylum/Atlantic)

SALES: 106,302

Ed Sheeran was the only artist to top 100,000 album sales during May. The superstar singer-songwriter finished at No.1 for the month with – (Subtract), the final release of his era-defining mathematics series. Sheeran secured his sixth consecutive No.1 with –, which opened at the summit with sales of 76,263 (41,122 CDs, 8,124 vinyl albums, 4,970 cassettes, 7,792 digital downloads and 14,255 sales-equivalent streams). The No.1 result means that Sheeran edged ahead of The 1975 in the list of acts to have reached the summit with all of their studio albums. With two weeks at the top so far, – has amassed 106,302 sales to date. Lead single Eyes Closed finished at No.6 overall last month (115,408 sales).

SECOND COMING

02

LEWIS CAPALDI

Broken By Desire To Be Heavenly Sent (EMI)

SALES: 95,882

The year's fastest-selling album has changed hands a few times so far with big weekly totals for LPs by Lana Del Rey and Ed Sheeran. The current title holder is Lewis Capaldi, whose blockbuster sophomore album finished the month in second place based on just a single week's sale. Broken By Desire To Be Heavenly Sent debuted at No.1 with sales of 95,882 – 7.1% above the first week tally of 89,506 for 2019 debut Divinely Uninspired To A Hellish Extent. Capaldi's latest No.1 single, Wish You The Best, finished the month at No.5 overall (117,959 sales).

***Broken record:** Lewis Capaldi*

INNER CIRCLE

03

NINES

Crop Circle 2 (Warner Records)

SALES: 37,805

A fortnight at No.2 on the weekly chart helped Nines finish the month in third place with Crop Circle 2. The UK rapper's fourth album has seen heavy streaming consumption, which accounts for 92.1% of its 37,805 sales to date. Its first week streaming total of 14,864 is the biggest so far this year. Although it failed to match the No.1 peak of previous album Crabs In A Bucket, released in 2020, Crop Circle 2's opening sale was Nines' best ever week one result. The single Tony Soprano 2 was No.29 last month (56,897).

HIT THE JACKPOT

07

THE LOTTERY WINNERS

Anxiety Replacement Therapy (Modern Sky)

SALES: 23,582

Despite never cracking the Top 10 with their three previous albums, The Lottery Winners stormed to the summit with Anxiety Replacement Therapy. A strong opening week with 22,209 sales powered the indie band from Greater Manchester to a No.7 finish in May.

***Gold album:** Beyoncé*

TOUR DE FORCE

18

BEYONCÉ

Renaissance (RCA)

SALES: 16,113

Renaissance returned to the Top 10 last month as Beyoncé's tour of the same name hit the UK. Her epic performances boosted the No.1 LP's sales by 131% compared to April. Beyoncé's seventh studio album now has 164,293 sales. The single Cuff It increased consumption by 11% to finish at No.48 in May (702,185 sales to date).

GOOD TO GO

19

JESSIE WARE

That! Feels Good! (EMI)

SALES: 16,037

Jessie Ware secured her fifth consecutive Top 10 album last month with That! Feels Good! The star debuted at No.3 on the weekly chart with 11,988 sales. That result improved on previous album What's Your Pleasure, which also landed at No.3 in 2020 but on lower consumption of 7,667. Ware makes our monthly Top 20 after amassing 16,037 sales so far for her fifth album.

PHOTOS: Paul Harries, Annie Leibovitz

MAY CHART WEEKS 18-21

Music Week Market Shares

Artist Singles share for the month measures share of the Top 75 best performing tracks of the month, across sales and audio streams.
Artist Albums share for the month measures share of the Top 75 Official Albums Chart.
AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS MONTH'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	41.35%
2	SONY MUSIC	31.20%
3	WARNER MUSIC	21.41%
4	AWAL	2.32%
5	HUMAN RE SOURCES	1.79%
	OTHERS	1.93%

ARTIST ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	50.41%
2	WARNER MUSIC	23.22%
3	SONY MUSIC	17.36%
4	XL BEGGARS	2.80%
5	DOMINO	2.19%
	OTHERS	4.02%

ALL ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	52.11%
2	WARNER MUSIC	22.05%
3	SONY MUSIC	15.59%
4	XL BEGGARS	2.73%
5	DOMINO	2.13%
	OTHERS	5.40%

TOP 75 CHART BY RECORD COMPANY

SINGLES
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	15.61%
2	RCA	11.84%
3	COLUMBIA	11.52%
4	ISLAND	10.17%
5	POLYDOR	9.96%
6	WARNER RECORDS	8.37%
7	ATLANTIC	6.44%
8	PARLOPHONE	5.76%
9	VIRGIN MUSIC	5.62%
10	RELENTLESS	3.09%
11	5K	2.62%
12	BLACK BUTTER	2.12%
13	HUMAN RE SOURCES	1.79%
14	HARBOUR ARTISTS & MUSIC	1.37%
15	ATLANTIC/COLUMBIA	0.99%
	OTHERS	2.75%

ARTIST ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	27.08%
2	ATLANTIC	14.10%
3	POLYDOR	10.57%
4	RCA	10.22%
5	ISLAND	7.62%
6	WARNER RECORDS	5.38%
7	RHINO (WARNERS)	3.74%
8	COLUMBIA	3.34%
9	BIG BROTHER	3.03%
10	DOMINO	2.19%
11	VIRGIN MUSIC	2.04%
12	XL RECORDINGS	1.45%
13	4AD	1.35%
14	0207 DEF JAM	1.31%
15	SPINEFARM	1.00%
	OTHERS	5.59%

ALL ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	26.37%
2	ATLANTIC	13.83%
3	POLYDOR	10.42%
4	RCA	9.30%
5	ISLAND	7.42%
6	WARNER RECORDS	4.58%
7	UMR	3.66%
8	RHINO (WARNERS)	3.64%
9	COLUMBIA	3.25%
10	BIG BROTHER	2.29%
11	DOMINO	2.13%
12	VIRGIN MUSIC	1.99%
13	SONY MUSIC CG/EMI	1.48%
14	XL RECORDINGS	1.42%
15	4AD	1.31%
	OTHERS	6.92%

THIS MONTH'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.6%
2	SONY MUSIC	20.4%
3	WARNER MUSIC	15.4%
4	XL BEGGARS	1.2%
5	BMG	1.1%
	OTHERS	26.4%

SINGLES SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.1%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	16.8%
4	BMG	2.6%
5	PEGGING PRINCE	1.7%
	OTHERS	26.4%

ARTIST ALBUM SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.6%
2	WARNER MUSIC	17.7%
3	SONY MUSIC	11.3%
4	BMG	4.9%
5	XL BEGGARS	2.8%
	OTHERS	28.7%

BY RECORD COMPANY

SINGLES STREAMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	11.0%
2	RCA	10.6%
3	POLYDOR	9.2%
4	ISLAND	7.9%
5	COLUMBIA	6.6%
6	ATLANTIC	6.3%
7	WARNER RECORDS	4.2%
8	PARLOPHONE	2.8%
9	UMR	2.1%
10	RHINO (WARNERS)	1.7%
11	SONY MUSIC CG	1.5%
12	VIRGIN MUSIC	1.5%
13	DECCA	1.3%
14	0207 DEF JAM	0.7%
15	XL RECORDINGS	0.7%
	OTHERS	31.9%

SINGLES SALES
NO. 1 RCA

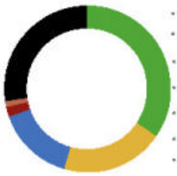
TW	COMPANY	SHARE
1	RCA	11.2%
2	EMI	11.0%
3	POLYDOR	7.9%
4	ISLAND	6.1%
5	COLUMBIA	6.0%
6	ATLANTIC RECORDS	4.9%
7	PARLOPHONE	4.8%
8	WARNER RECORDS	4.2%
9	UMR	2.6%
10	RHINO (WARNERS)	2.2%
11	SONY MUSIC CG	1.8%
12	BMG	1.8%
13	PEGGING PRINCE	1.7%
14	DECCA	1.5%
15	VIRGIN MUSIC	1.2%
	OTHERS	31.3%

ARTIST ALBUM SALES
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	15.0%
2	ATLANTIC	7.9%
3	POLYDOR	5.7%
4	BMG	3.9%
5	RHINO (WARNERS)	3.9%
6	SONY MUSIC CG	3.6%
7	RCA	3.4%
8	COLUMBIA	3.3%
9	UMR	2.8%
10	VIRGIN MUSIC	2.8%
11	ISLAND	2.8%
12	WARNER RECORDS	2.7%
13	PARLOPHONE	2.7%
14	DECCA	2.1%
15	CONCORD	1.3%
	OTHERS	35.9%

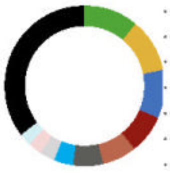
AES (ALL ALBUMS)

TOTAL MARKET - THIS MONTH



1	UNIVERSAL MUSIC	35.7%	🟩
2	SONY MUSIC	19.7%	🟨
3	WARNER MUSIC	15.6%	🟦
4	BMG	1.6%	🟥
5	XL BEGGARS	1.3%	🟫
	OTHERS	26.1%	■

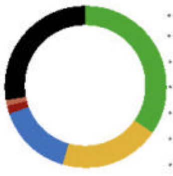
BY CORPORATE GROUP



1	EMI	11.6%	🟩
2	RCA	9.8%	🟨
3	POLYDOR	8.8%	🟦
4	ISLAND	7.2%	🟥
5	ATLANTIC	6.4%	🟫
6	COLUMBIA	6.2%	■
7	WARNER RECORDS	4.0%	🟦
8	PARLOPHONE	2.8%	□
9	UMR	2.5%	□
10	SONY MUSIC CG	2.1%	□
	OTHERS	38.6%	■

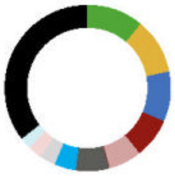
BY RECORD COMPANY

AES (ARTIST ALBUMS)



1	UNIVERSAL MUSIC	35.5%	🟩
2	SONY MUSIC	19.6%	🟨
3	WARNER MUSIC	15.7%	🟦
4	BMG	1.6%	🟥
5	XL BEGGARS	1.4%	🟫
	OTHERS	26.2%	■

BY CORPORATE GROUP



1	EMI	11.5%	🟩
2	RCA	9.9%	🟨
3	POLYDOR	8.8%	🟦
4	ISLAND	7.3%	🟥
5	ATLANTIC	6.5%	🟫
6	COLUMBIA	6.3%	■
7	WARNER RECORDS	4.1%	🟦
8	PARLOPHONE	2.9%	□
9	UMR	2.3%	□
10	RHINO (WARNERS)	1.9%	□
	OTHERS	38.4%	■

BY RECORD COMPANY

MARKET STATISTICS - THIS MONTH

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS MONTH	1,197,456	12,133,937,189	801,747,094	109,939,976	1,104,165	188,997	7,590,520	8,883,682	340,920	1,471,633	7,752,970	9,224,602
LAST MONTH	1,161,215	11,471,035,704	740,002,678	103,624,394	1,115,858	168,228	7,209,137	8,493,223	296,210	1,444,812	7,344,622	8,789,433
% CHANGE	3.1%	5.8%	8.3%	6.1%	-1.0%	12.3%	5.3%	4.6%	15.1%	1.9%	5.6%	5.0%

Your essential guide to the market shares for this month and 2023. Compiled from Official Charts Company data.

YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	*50.4%*
2	SONY MUSIC	*28.5%*
3	BMG	*3.4%*
4	WARNER MUSIC	*3.3%*
5	DEMON MUSIC	*1.0%*
	OTHERS	*13.5%*

ALL ALBUM SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	*36.5%*
2	WARNER MUSIC	*15.9%*
3	SONY MUSIC	*13.4%*
4	BMG	*4.7%*
5	XL BEGGARS	*2.4%*
	OTHERS	*27.0%*

SINGLES STREAMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	*35.4%*
2	SONY MUSIC	*20.5%*
3	WARNER MUSIC	*15.0%*
4	XL BEGGARS	*1.1%*
5	BMG	*1.1%*
	OTHERS	*26.9%*

SINGLES SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	*32.7%*
2	SONY MUSIC	*22.1%*
3	WARNER MUSIC	*16.4%*
4	BMG	*2.1%*
5	XL BEGGARS	*1.0%*
	OTHERS	*25.7%*

AES (ALL ALBUMS)
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	*35.2%*
2	SONY MUSIC	*20.1%*
3	WARNER MUSIC	*15.0%*
4	BMG	*1.6%*
5	XL BEGGARS	*1.2%*
	OTHERS	*26.8%*

AES (ARTIST ALBUMS)
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	*35.1%*
2	SONY MUSIC	*20.0%*
3	WARNER MUSIC	*15.2%*
4	BMG	*1.5%*
5	XL BEGGARS	*1.3%*
	OTHERS	*26.9%*

BY RECORD COMPANY

COMPILATION SALES
NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	*24.9%*
2	EMI	*18.8%*
3	UMR	*16.9%*
4	POLYDOR	*7.0%*
5	DECCA	*5.2%*
6	BMG	*2.4%*
7	COLUMBIA	*2.3%*
8	RHINO (WARNERS)	*1.5%*
9	RCA	*1.0%*
10	DEMON MUSIC	*1.0%*
11	NEW STATE	*1.0%*
12	UMG INTERNATIONAL	*0.9%*
13	ISLAND	*0.9%*
14	ATLANTIC	*0.9%*
15	CHERRY RED	*0.8%*
	OTHERS	*14.5%*

ALL ALBUM SALES
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	*15.5%*
2	ATLANTIC	*7.1%*
3	SONY MUSIC CG	*6.2%*
4	POLYDOR	*5.9%*
5	UMR	*4.5%*
6	BMG	*3.8%*
7	RHINO (WARNERS)	*3.6%*
8	COLUMBIA	*3.2%*
9	RCA	*3.1%*
10	ISLAND	*2.5%*
11	DECCA	*2.5%*
12	VIRGIN MUSIC	*2.5%*
13	PARLOPHONE	*2.4%*
14	WARNER RECORDS	*2.4%*
15	CONCORD	*1.2%*
	OTHERS	*33.7%*

SINGLES STREAMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	*10.8%*
2	EMI	*10.7%*
3	POLYDOR	*9.3%*
4	ISLAND	*7.9%*
5	COLUMBIA	*6.4%*
6	ATLANTIC	*6.3%*
7	WARNER RECORDS	*3.9%*
8	PARLOPHONE	*2.8%*
9	UMR	*2.2%*
10	RHINO (WARNERS)	*1.7%*
11	SONY MUSIC CG	*1.6%*
12	VIRGIN MUSIC	*1.5%*
13	DECCA	*1.4%*
14	0207 DEF JAM	*0.7%*
15	BMG	*0.6%*
	OTHERS	*32.3%*

SINGLES SALES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	*13.1%*
2	EMI	*11.6%*
3	POLYDOR	*7.9%*
4	ISLAND	*6.4%*
5	COLUMBIA	*5.7%*
6	ATLANTIC	*5.6%*
7	WARNER RECORDS	*4.0%*
8	PARLOPHONE	*3.8%*
9	UMR	*2.5%*
10	RHINO (WARNERS)	*2.4%*
11	SONY MUSIC CG	*1.9%*
12	DECCA	*1.4%*
13	BMG	*1.3%*
14	VIRGIN MUSIC	*0.9%*
15	XL RECORDINGS	*0.5%*
	OTHERS	*31.0%*

AES (ALL ALBUMS)
NO. 1 EMI

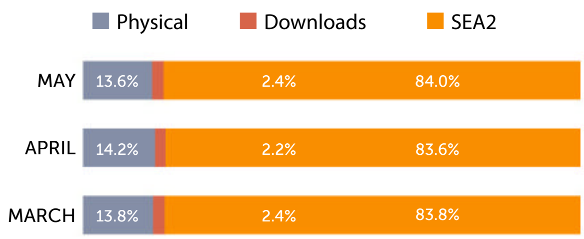
TW	COMPANY	SHARE
1	EMI	*10.9%*
2	RCA	*10.2%*
3	POLYDOR	*9.0%*
4	ISLAND	*7.3%*
5	COLUMBIA	*6.2%*
6	ATLANTIC	*6.0%*
7	WARNER RECORDS	*3.8%*
8	PARLOPHONE	*2.9%*
9	UMR	*2.5%*
10	SONY MUSIC CG	*2.1%*
11	RHINO (WARNERS)	*2.1%*
12	DECCA	*1.5%*
13	VIRGIN MUSIC	*1.4%*
14	BMG	*1.0%*
15	DOMINO	*0.6%*
	OTHERS	*32.4%*

AES (ARTIST ALBUMS)
NO. 1 EMI

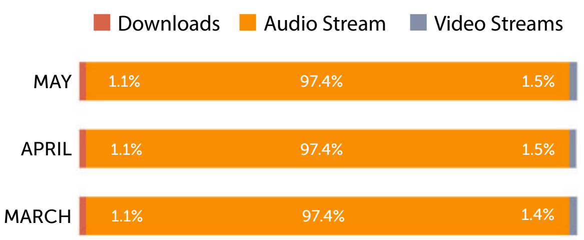
TW	COMPANY	SHARE
1	EMI	*10.8%*
2	RCA	*10.4%*
3	POLYDOR	*9.1%*
4	ISLAND	*7.4%*
5	COLUMBIA	*6.2%*
6	ATLANTIC	*6.0%*
7	WARNER RECORDS	*3.8%*
8	PARLOPHONE	*2.9%*
9	UMR	*2.4%*
10	RHINO (WARNERS)	*2.1%*
11	SONY MUSIC CG	*1.8%*
12	DECCA	*1.5%*
13	VIRGIN MUSIC	*1.5%*
14	BMG	*1.0%*
15	DOMINO	*0.7%*
	OTHERS	*32.5%*

FORMAT SPLITS

ALBUMS



SINGLES



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS YEAR	6,234,722	60,330,122,643	3,954,295,728	546,645,813	5,599,710	931,365	37,611,179	44,142,254	1,238,777	5,897,462	30,599,888	36,497,350
LAST YEAR	6,972,417	54,974,983,980	4,118,816,096	503,823,552	5,451,519	1,001,172	33,969,061	40,421,752	1,505,590	6,027,444	27,943,652	33,971,096
% CHANGE	-10.6%	9.7%	-4.0%	8.5%	2.7%	-7.0%	10.7%	9.2%	-17.7%	-2.2%	9.5%	7.4%

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MAY CHART WEEKS 18-21

OFFICIAL UK STREAMING TOP 50

ELLIE GOULDING & CALVIN HARRIS

TM	ARTIST	TITLE	LABEL
1	Calvin Harris & Ellie Goulding	Miracle	Columbia
2	David Kushner	Daylight	Miserable
3	Miley Cyrus	Flowers	RCA
4	Libianca	People	5K
5	Lewis Capaldi	Wish You The Best	Vertigo
6	Rema & Selena Gomez	Calm Down	Jonzing Worldwide/Mavin
7	Ed Sheeran	Eyes Closed	Atlantic
8	PinkPantheress	Boy's A Liar	Warner
9	SZA	Kill Bill	RCA/Top Dawg
10	Switch Disco & Ella Henderson	React	Relentless
11	Fifty Fifty	Cupid	Parlophone
12	Taylor Swift	Anti-Hero	EMI
13	Raye Ft 070 Shake	Escapism	Human Re Sources
14	Harry Styles	As It Was	Columbia
15	The Weeknd	Die For You	Republic/XO
16	Miguel	Sure Thing	Jive
17	Lewis Capaldi	Forget Me	EMI
18	David Guetta & Bebe Rexha	I'm Good (Blue)	Parlophone
19	Venbee & Goddard	Messy In Heaven	Columbia
20	Post Malone	Chemical	Republic
21	Jazzy	Giving Me	Chaos
22	David Guetta, Anne-Marie & Coi Leray	Baby Don't Hurt Me	Parlophone
23	Loreen	Tattoo	Polydor
24	George Ezra	Green Green Grass	Columbia
25	Lizzy McAlpine	Ceilings	Harbour Artists & Music
26	Nines	Tony Soprano 2	Warner
27	Jax Jones & Calum Scott	Whistle	Polydor
28	OneRepublic	I Ain't Worried	Interscope
29	Lewis Capaldi	Someone You Loved	EMI
30	Metro Boomin, The Weeknd & 21 Savage	Creepin'	Republic
31	Ed Sheeran	Bad Habits	Asylum
32	Tom Odell	Another Love	Columbia
33	Mae Stephens	If We Ever Broke Up	EMI
34	Tyler, The Creator Ft Kali Uchis	See You Again	Columbia
35	Strandz	Us Against The World	Relentless
36	Coi Leray	Players	Uptown/Republic
37	Eliza Rose & Interplanetary Criminal	B.O.T.A. (Baddest Of Them All)	Warner/X One House
38	The Killers	Mr Brightside	Vertigo
39	Bakar	Hell N Back	Black Butter
40	Ed Sheeran	Shivers	Asylum
41	LF System	Afraid To Feel	Warner
42	Meghan Trainor	Made You Look	RCA
43	Jvke	Golden Hour	JVKE
44	Glass Animals	Heat Waves	Polydor
45	Ayra Starr	Rush	Mavin
46	Stephen Sanchez	Until I Found You	Republic
47	Mae Muller	I Wrote A Song	Capitol
48	Drake	Search & Rescue	OVO/Republic
49	Lewis Capaldi	Pointless	EMI
50	Lil Mabu	Mathematical Disrespect	Lil Mabu

OFFICIAL COMPILATIONS TOP 50

Eurovision
SONG CONTEST
UNITED KINGDOM
LIVERPOOL 2023
UNITED BY MUSIC
ALL 37 SONGS FROM EUROPE'S FAVOURITE TV-SHOW

GUARDIANS OF THE GALAXY

TM	TITLE	LABEL	DISTRIBUTOR
1	Eurovision Song Contest: Liverpool 2023	UMR	UDS
2	Guardians Of The Galaxy: Awesome Mix 3 – OST	Hollywood	UDS
3	The Greatest Showman OST	Atlantic	Arvato
4	Now Yearbook 1978	Sony Music CG/EMI	UDS
5	Now That's What I Call Music! 114	Sony Music CG/EMI	UDS
6	Mamma Mia!	Polydor	UDS
7	Hamilton	Atlantic	Arvato
8	Suicide Squad: The Album	Atlantic	Arvato
9	Moana	Walt Disney	UDS
10	Now That's What I Call Eurovision Song...	Sony Music CG/EMI	UDS
11	Encanto OST	Walt Disney	UDS
12	The Official Album Of The Coronation	Decca	UDS
13	Frozen OST	Walt Disney	UDS
14	Six: The Musical	Loud Mouth	Absolute UDS
15	Jukebox Party	Sony Music CG/Spectrum	UDS
16	The Lion King	Walt Disney	UDS
17	Frozen II - OST	Walt Disney	UDS
18	Now That's What I Call Massive Hits & #1s	Sony Music CG/EMI	UDS
19	Fifty Shades Of Grey	Republic	UDS
20	Mamma Mia! Here We Go Again	Polydor	UDS
21	The Hits Album: The Country Album	Sony Music CG/Spectrum	UDS
22	Grease	Polydor	UDS
23	Disney's Lullaby Album	Walt Disney	UDS
24	Eurovision Song Contest: Turin 2022	UMR	UDS
25	Roald Dahl's Matilda The Musical – OST	Sony Classical	UDS
26	Sing – OST	Republic	UDS
27	Phil Collins Plays Well With Others	Rhino	Arvato
28	A Star Is Born	Interscope	UDS
29	Guardians Of The Galaxy: Awesome Mix 1 – OST	Hollywood	UDS
30	Now That's What I Call Music! 113	Sony Music CG/EMI	UDS
31	Now #1s	Sony Music CG/EMI	UDS
32	Sing 2	Island	UDS
33	The Hits Album: 70s Pop Album – The Star Hits	Sony Music CG/Spectrum	UDS
34	Crown & Glory	Decca	UDS
35	The New Wave Album	Sony Music CG/Spectrum	UDS
36	Aladdin – OST	Walt Disney	UDS
37	Now That's What I Call A Massive 80s Party	Sony Music CG/EMI	UDS
38	Top Gun: Maverick	Polydor	UDS
39	The Fault In Our Stars – OST	Atlantic	Arvato
40	Now That's What I Call Music! 14	Sony Music CG/EMI	UDS
41	Eurovision Song Contest: Rotterdam 2021	UMR	UDS
42	The Best 70s Rock Album	Sony Music CG/Spectrum	UDS
43	The Greatest Showman Reimagined	Atlantic	Arvato
44	Spider-Man: Into The Spider-Verse (OST)	Republic	UDS
45	Guardians Of The Galaxy: Awesome Mix 2 – OST	Walt Disney	UDS
46	Descendants 3 – OST	Walt Disney	UDS
47	Classic Pop: The Ultimate Collection	The Ultimate Collection USM	ADA Arvato
48	Now That's What I Call 60s Pop	Sony Music CG/EMI	UDS
49	Dear Evan Hansen	Atlantic	ADA Arvato
50	Wicked	Decca	UDS

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MAY CHART WEEKS 18-21

OFFICIAL VINYL TOP 50s

OFFICIAL VINYL SINGLES

ABBA

TM	ARTIST	TITLE	LABEL
1	ABBA	Ring Ring	Polar
2	The Chemical Brothers	No Reason	EMI
3	Everything But The Girl	Nothing Left To Lose	Buzzin' Fly
4	Yard Act	100% Endurance	Island
5	U2	Two Hearts Beat As One	Island
6	Suggs & Paul Weller	Ooh Do U Fink U R	BMG
7	ABBA	He Is Your Brother	Polar
8	ABBA	People Need Love	Polar
9	The Fall	Hitmen (Dream)	Cherry Red
10	ABBA	Love Isn't Easy (But It Sure Is Hard Enough)	Polar
11	Kasabian	Rocket Fuel	Columbia
12	Alison Goldfrapp & Claptone	Digging Deeper	Skint
13	Arctic Monkeys	Why'd You Only Call Me When You're High?	Domino
14	Sam Fender	Wild Grey Ocean	Polydor
15	Baby Queen	Colours Of You	Polydor
16	Jessie Ware	Free Yourself	EMI
17	Happy Mondays	Wrote For Luck	London Music Stream
18	Arctic Monkeys	Do I Wanna Know?	Domino
19	Fleetwood Mac	Albatross	Sony Music CG
20	Beabadoobee	Cologne	Dirty Hit
21	Bros	When Will I Be Famous?	Columbia
22	Ghost	Kiss The Go-Goat	Loma Vista
23	Garbage	Witness To Your Love	Infectious
24	Arctic Monkeys	Leave Before The Lights Come On	Domino
25	Arctic Monkeys	One For The Road	Domino
26	Aurora	A Temporary High	Decca
27	Tom Grennan	Here	Insanity
28	Paramore	The News	Atlantic
29	Paramore	C'est Comme Ça	Atlantic
30	Paramore	Running Out Of Time	Atlantic
31	Dillinja	Lionheart (VIP)	V Recordings
32	Echo & The Bunnymen	Don't Let It Get You Down	London Music Stream
33	Soft Cell	Light Sleepers	BMG
34	The 1975	The City	Dirty Hit/Polydor
35	Frank Carter & The Rattlesnakes	The Drugs	International Death Cult
36	Celeste	Lately	Polydor
37	Bob Marley & The Wailers	Stir It Up	Island
38	Deary	Fairground	Sonic Cathedral
39	Dodie	Hot Mess	Doddleoddle
40	Björk	Ovule	One Little Independent
41	Casey	Great Grief	Hassle
42	New Order	Blue Monday	Rhino
43	T-Rex	20th Century Boy	Crimson
44	Bob Marley & The Wailers	Mr. Chatterbox	Trojan
45	Supergrass	St. Petersburg	Echo
46	Jason Isbell & Amanda Shires	Tour Of Duty	Southeastern
47	The Mars Volta	Frances The Mute	Clouds Hill
48	Arctic Monkeys	Tranquility Base Hotel & Casino	Domino
49	Kae Tempest	Nice Idea	Fiction
50	M	Pop Muzik	Metro

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OFFICIAL VINYL ALBUMS

LEWIS CAPALDI

TM	ARTIST	TITLE	LABEL
1	Lewis Capaldi	Broken By Desire To Be Heavenly Sent	EMI
2	Ed Sheeran	– (Subtract)	Asylum
3	The National	First Two Pages Of Frankenstein	4AD
4	Jessie Ware	That Feels Good	EMI
5	Sleep Token	Take Me Back To Eden	Spinefarm
6	Daft Punk	Random Access Memories	Columbia
7	Alison Goldfrapp	The Love Invention	Skint
8	Original Soundtrack	Guardians Of The Galaxy – Awesome Mix 3	Hollywood
9	Lottery Winners	Anxiety Replacement Therapy	Modern Sky
10	Overmono	Good Lies	XL Recordings
11	Damned	Darkadelic	EarMusic
12	Black Country New Road	Live At Bush Hall	Ninja Tune
13	Reverend & The Makers	Heatwave In The Cold North	Distiller
14	Ghost	Phantomime	Loma Vista
15	Def Leppard & Royal Phil Or.	Drastic Symphonies	EMI/UMR
16	The Wombats	A Guide To Love Loss & Desperation	Warner Records
17	Taylor Swift	Midnights	EMI
18	Freya Ridings	Blood Orange	Good Soldier
19	Lana Del Rey	Did You Know That There's A Tunnel Under	Polydor
20	Bluebells	In The 21st Century	Last Night From Glasgow
21	BC Camplight	The Last Rotation Of Earth	Bella Union
22	Fleetwood Mac	Rumours	WEA
23	Pink Floyd	The Dark Side Of The Moon	Rhino
24	Boygenius	The Record	Interscope
25	Various Artists	Now Yearbook 1978	Sony Music CG/EMI
26	Leftfield	Leftism	Simply Vinyl
27	SZA	SOS	RCA
28	Tom Meighan	The Reckoning	Destruct
29	Various Artists	Guardians Of The Galaxy: Awesome Mix 1 – OST	Hollywood
30	Arctic Monkeys	AM	Domino
31	Harry Styles	Harry's House	Columbia
32	Taylor Swift	Reputation	EMI
33	The Orb	Prism	Cooking Vinyl
34	Amy Winehouse	Back To Black	Island
35	Therapy	Hard Cold Fire	Marshall
36	Various Artists	Now That's What I Call Eurovision Song	Sony Music CG/EMI
37	De La Soul	3 Feet High And Rising	Rhino/Tommy Boy
38	Everything But The Girl	Fuse	Buzzin' Fly
39	Lemon Twigs	Everything Harmony	Captured Tracks
40	Metallica	72 Seasons	EMI
41	Thunder	Backstreet Symphony	BMG
42	The Lemonheads	Come On Feel	Fire
43	De La Soul	De La Soul Is Dead	Chrysalis
44	Taylor Swift	Lover	EMI
45	Oasis	What's The Story Morning Glory	Big Brother
46	David Bowie	The Rise And Fall Of Ziggy Stardust	Simply Vinyl
47	Taylor Swift	1989	EMI
48	Rush	Signals	Mercury
49	The Smiths	Hatful Of Hollow	WEA
50	Slime City	Death Club	Last Night From Glasgow

SPECIALIST ALBUMS TOP 20s

OFFICIAL AMERICANA TOP 20 ALBUMS

BOYGENIUS

PHOTO: Shervin Lainez

TM	ARTIST	TITLE	LABEL
1	Boygenius	The Record	Interscope
2	Paul Simon	Seven Psalms	Sony Music CG
3	Skerryvore	Tempus	Cooking Vinyl
4	Noah Kahan	Stick Season	Island
5	Graham Nash	Now	BMG
6	Zach Bryan	American Heartbreak	Warner
7	Bruce Springsteen	Only The Strong Survive	Columbia
8	Durand Jones	Wait Til I Get Over	Dead Oceans
9	Natalie Merchant	Keep Your Courage	Nonesuch
10	Sheryl Crow	Sheryl: Music From The Feature Documentary	Polydor/UMR
11	Bailey Zimmerman	Religiously The Album	Parlophone
12	Samantha Fish & Jesse Dayton	Death Wish Blues	Rounder
13	First Aid Kit	Palomino	Columbia
14	Big Thief	Dragon New Warm Mountain I Believe...	4AD
15	Josh Ritter	Spectral Lines	Pytheas
16	Wunderhorse	Cub	Communion
17	Feist	Multitudes	Fiction
18	Eva Cassidy	I Can Only Be Me	Blix Street
19	Lainey Wilson	Bell Bottom Country	Broken Bow
20	Nick Waterhouse	The Fooler	Innovative Leisure

OFFICIAL CLASSICAL ARTIST TOP 20 ALBUMS

LUDOVICO EINAUDI

PHOTO: Getty

TM	ARTIST	TITLE	LABEL
1	Ludovico Einaudi	Islands: Essential Einaudi	Decca
2	Max Richter	Sleep	Deutsche Grammophon
3	Alan Menken	The Little Mermaid – OST	Walt Disney
4	Ludovico Einaudi	Underwater	Decca
5	Ludovico Einaudi	In A Time Lapse	Decca
6	Max Richter	Voyager - Essential	Deutsche Grammophon
7	Jóhann Jóhannsson	The Theory Of Everything – OST	Back Lot
8	Ludovico Einaudi	Cinema	Decca
9	Howard Shore	The Lord Of The Rings: Trilogy – OST	Reprise
10	Ludovico Einaudi	Una Mattina	Decca
11	Max Richter	The Blue Notebooks	Deutsche Grammophon
12	LPO & Parry	The 50 Greatest Pieces Of Classical Music	X5
13	Cooper & Scottish Ensemble	Folded Landscapes	Mercury KX
14	Hans Zimmer & Lisa Gerrard	Gladiator – OST	Decca
15	Howard Shore	The Lord Of The Rings – OST	Reprise
16	André Rieu & Johann Strauss Or.	My Music My World: The Very Best Of	Decca
17	Lang Lang	The Disney Book	Deutsche Grammophon
18	Bear McCreary	God Of War Ragnarök – OST	Sony Classical
19	Ludovico Einaudi	Divenire	Decca
20	Lang Lang	Piano Book	Deutsche Grammophon

OFFICIAL HIP-HOP & R&B TOP 20 ALBUMS

NINES

PHOTO: Ramsey Ramone

TM	ARTIST	TITLE	LABEL
1	Nines	Crop Circle 2	Warner
2	The Weeknd	The Highlights	Republic/XO
3	Eminem	Curtain Call: The Hits	Interscope
4	SZA	SOS	RCA
5	Post Malone	The Diamond Collection	Republic
6	Potter Payper	Real Back In Style	0207 Def Jam
7	The Weeknd	Starboy	Republic/XO
8	Eminem	Curtain Call 2	Interscope
9	Whitney Houston	I Will Always Love You: The Best Of	Arista
10	Metro Boomin	Heroes & Villains	Island
11	Tunde	First Lap	Tunde
12	50 Cent	Best Of	Polydor/UMR
13	Post Malone	Hollywood's Bleeding	Republic
14	50 Cent	Get Rich Or Die Tryin'	Interscope
15	Kanye West	Graduation	Roc-A-Fella
16	Xxxtentacion	Look At Me: The Album	Columbia
17	Drake	Certified Lover Boy	OVO/Republic
18	Pop Smoke	Shoot For The Stars, Aim For The Moon	Republic
19	Nicki Minaj	Queen Radio: Vol 1	Island
20	The Weeknd	After Hours	Republic/XO

OFFICIAL JAZZ TOP 20 ALBUMS

GLENN MILLER

PHOTO: Keystone-France, Getty

TM	ARTIST	TITLE	LABEL
1	Glenn Miller	From Rags To Riches	Jazz Band
2	Sade	The Best Of Sade	Epic
3	Sade	Lovers Live	Epic
4	Norah Jones	Come Away With Me	Blue Note
5	Nina Simone	Feeling Good: Her Greatest Hits And Remixes	Verve
6	Nina Simone	See-Line Woman: The Best Of	Spectrum
7	Nina Simone	Feeling Good	Verve
8	Ella Fitzgerald	Gold	Verve
9	Sade	Lovers Rock	Epic
10	Miles Davis	Kind Of Blue	Columbia
11	Amy Winehouse	Frank	Island
12	Ray Charles	The Ultimate Collection	Not Now
13	Rickie Lee Jones	Pieces Of Treasure	BMG
14	Norah Jones	iTunes Originals	Virgin
15	Yazmin Lacey	Voice Notes	Own Your Own
16	Frank Sinatra	A Man And His Music	UMR
17	Sade	Love Deluxe	Epic
18	Nat King Cole	Unforgettable	Virgin
19	Gregory Porter	Still Rising: The Collection	Decca
20	Various Artists	Burlesque – OST	RCA

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SPECIALIST ALBUMS TOP 20s

OFFICIAL COUNTRY ARTIST TOP 20 ALBUMS

PHOTO: Zack Massey

TM	ARTIST	TITLE	LABEL
1	Luke Combs	Gettin' Old	Sony Music CG
2	Taylor Swift	Fearless (Taylor's Version)	EMI
3	Morgan Wallen	One Thing At A Time	EMI
4	Taylor Swift	Fearless	Mercury
5	Luke Combs	This One's For You	Sony Music CG
6	Luke Combs	What You See Is What You Get	Sony Music CG
7	Taylor Swift	Taylor Swift	Mercury
8	Luke Combs	Growin' Up	Sony Music CG
9	Shania Twain	Come On Over	Mercury
10	Morgan Wallen	Dangerous: The Double Album	EMI
11	Zach Bryan	American Heartbreak	Warner
12	Kip Moore	Damn Love	Spinefarm
13	Nate Smith	Nate Smith	Sony Music CG
14	Glen Campbell	Adiós	UMR
15	Glen Campbell	Gentle On My Mind	UMR/Virgin
16	Chris Stapleton	Traveller	Mercury Nashville
17	Dolly Parton	Dumplin' – OST	Sony Music CG
18	Jordan Davis	Bluebird Days	Snakefarm
19	Chris Stapleton	Starting Over	Decca
20	Florida Georgia Line	The Acoustic Sessions	Big Machine

OFFICIAL DANCE TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Tiësto	Drive	Atlantic
2	Overmono	Good Lies	XL
3	Sigala	Every Cloud – Silver Linings	Ministry Of Sound
4	David Guetta	One Love	Parlophone
5	Calvin Harris	18 Months	Columbia
6	Fred Again..	USB	Atlantic
7	Robin Schulz	Prayer	Atlantic
8	David Guetta	Nothing But The Beat	Parlophone
9	David Guetta	Nothing But The Beat 2.0	Parlophone
10	Jax Jones	Snacks	Polydor
11	The Prodigy	Their Law: The Singles 1990-2005	XL
12	Drake	Honestly, Nevermind	OVO/Republic
13	Sigala	Brighter Days	Ministry Of Sound
14	Calvin Harris	Motion	Columbia
15	Jonas Blue	Blue	Positiva
16	Bad Boy Chiller Crew	Disrespectful	Relentless
17	The Orb	Prism	Cooking Vinyl
18	Major Lazer	Major Lazer Essentials	Because
19	Black Eyed Peas	The Beginning	Interscope
20	Britney Spears	B In The Mix: The Remixes Vol 2	Jive

OFFICIAL FOLK TOP 20 ALBUMS

SKERRYVORE

PHOTO: Elly Lucas

TM	ARTIST	TITLE	LABEL
1	Skerryvore	Tempus	Cooking Vinyl
2	Billie Marten	Drop Cherries	Fiction
3	Lankum	False Lankum	Rough Trade
4	Lisa O'Neill	All Of This Is Chance	Rough Trade
5	Levellers Collective	Together All The Way	On The Fiddle
6	Marcus Mumford	(Self-Titled)	Island
7	The Mary Wallopers	The Mary Wallopers	BC
8	Merry Hell	Let The Music Speak For Itself	Merry Hell
9	Kate Rusby	30: Happy Returns	Pure
10	The Young'Uns	Tiny Notes	Hudson
11	The Longest Johns	Smoke & Oakum	Decca
12	Richard Dawson	The Ruby Cord	Weird World
13	Blackmore's Night	Shadow Of The Moon – 25th Anniversary	EarMusic
14	Gnoss	Stretching Skyward	Blackfly
15	Passenger	Birds That Flew And Ships That Sailed	Black Crow
16	Brighde Chaimbeul	Carry Them With Us	Glitterbeat
17	Levellers	The Lockdown Sessions	On The Fiddle
18	Jessie Buckley & Bernard Butler	For All Our Days That Tear The Heart	EMI
19	Rozi Plain	Prize	Memphis Industries
20	Duncan Chisholm	Black Cuillin	Copperfish

OFFICIAL ROCK & METAL TOP 20 ALBUMS

SLEEP TOKEN

PHOTO: Andy Ford

TM	ARTIST	TITLE	LABEL
1	Sleep Token	Take Me Back To Eden	Spinefarm
2	Def Leppard & Royal Phil Or.	Drastic Symphonies	EMI/UMR
3	Metallica	72 Seasons	EMI
4	Foo Fighters	The Essential	Sony Music CG
5	Green Day	Greatest Hits: God's Favorite Band	Reprise
6	The Damned	Darkadelic	EarMusic
7	Nirvana	Nirvana	Geffen
8	Guns N' Roses	Greatest Hits	Geffen
9	Ghost	Phantomime	Loma Vista
10	Blink 182	Greatest Hits	Geffen
11	Nirvana	Nevermind	Geffen/UMR
12	AC/DC	Iron Man 2 – OST	Columbia
13	Linkin Park	Hybrid Theory	Warner
14	Metallica	Metallica	Vertigo
15	Nickelback	The Best Of Nickelback, Vol 1	Rhino
16	Linkin Park	Meteora	Warner
17	Led Zeppelin	Mothership	Rhino
18	Slipknot	Antennas To Hell	Roadrunner
19	Green Day	American Idiot	Reprise
20	Linkin Park	Hybrid Theory/Reanimation	Warner

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MAY CHART

UK AIRPLAY

CHARTS KEY
HIGHEST NEW ENTRY 🟩
HIGHEST CLIMBER 🟦
PLAY/AUDIENCE INCREASE 🟧
TREND INCREASE +50% 🟪

RADIO MONITOR
we're always listening

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK RADIO AIRPLAY TOP 50

ED SHEERAN

TM	LM	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND%	STNS	IMPACTS	TREND%
1	1	**Ed Sheeran** Eyes Closed Atlantic	WMG	28,077	9%	246	242.34	-17%
2	22	**Jonas Brothers** Waffle House Republic	UMG	19,303	235%	221	232.17	215%
3	10	**Lewis Capaldi** Wish You The Best Vertigo	UMG	17,538	140%	220	207.43	62%
4	6	**Calvin Harris & Ellie Goulding** Miracle Columbia	SME	22,295	23%	219	172.52	17%
5	2	**Miley Cyrus** Flowers RCA	SME	21,176	-8%	251	164.61	-6%
6	11	**Mae Muller** I Wrote A Song Capitol	UMG	14,941	36%	306	161.27	28%
7	5	**Lewis Capaldi** Forget Me EMI	UMG	17,765	-6%	221	150.66	-2%
8	4	**Taylor Swift** Anti-Hero EMI	UMG	18,559	-2%	238	147.06	-6%
9	14	**Switch Disco & Ella Henderson** React Relentless	SME	16,730	60%	201	139.98	45%
10	NEW	**Tom Grennan** How Does It Feel Insanity	SME	9,339	-	203	138.48	-
11	23	**Post Malone** Chemical Republic	UMG	12,457	322%	197	128.26	76%
12	7	**Jax Jones & Calum Scott** Whistle Polydor	UMG	19,275	16%	215	125.96	-4%
13	NEW	**Rita Ora Ft Fatboy Slim** Praising You BMG	IND.	13,371	341%	222	125.86	428%
14	35	**David Guetta/Anne-Marie/Coi Leray** Baby Don't... Parlophone	W/W	15,794	103%	206	100.53	76%
15	3	**Zara Larsson** Can't Tame Her Black Butter/Sommer House	SME	14,840	-12%	215	90.65	-43%
16	NEW	**Noel Gallagher's High Flying Birds** Council Skies Sour Mash	IND.	2,933	1420%	147	88.81	466%
17	NEW	**Olivia Dean** Dive EMI	UMG	1,452	720%	75	87.65	518%
18	NEW	**Rudimental/C.Plank/Vibe Chemistry** Dancing Is... Room Two	SME	6,443	2137%	181	86.67	886%
19	NEW	**Niall Horan** Meltdown Capitol	UMG	6,967	20391%	173	84.96	8129%
20	21	**Joel Corry & Becky Hill** History Atlantic	WMG	8,613	12%	196	84.84	14%
21	19	**Becky Hill & David Guetta** Remember Polydor	UMG	7,939	4%	221	83.46	5%
22	12	**Lewis Capaldi** Pointless EMI	UMG	7,995	-38%	179	76.35	-29%
23	NEW	**Jess Glynne** Silly Me EMI	UMG	6,897	1201%	153	74.54	1307%
24	NEW	**Anne-Marie & Shania Twain** Unhealthy Atlantic/Asylum/EMI	W/U	3,945	-	203	73.4	-
25	NEW	**Sam Smith** Lose You Capitol	UMG	1,811	176%	69	70.33	164%
26	8	**Niall Horan** Heaven Capitol	UMG	12,459	-33%	227	69.8	-46%
27	26	**Pink** Trustfall RCA	SME	10,586	-10%	216	68.27	-1%
28	NEW	**Jake Shears** I Used To Be In Love Mute	IND.	1,284	2040%	84	65.35	832%
29	NEW	**Becky Hill & Lewis Thompson** Side Effects Polydor	UMG	5,366	-	192	63.63	-
30	NEW	**Sam Ryder** Mountain Parlophone	WMG	1,914	-	176	63.19	-
31	34	**Harry Styles** As It Was Columbia	SME	8,219	4%	245	62.71	9%
32	NEW	**Simply Red** Just Like You Rhino	IND.	705	7733%	127	62.6	802%
33	27	**Mimi Webb** Red Flags Epic	SME	10,697	-8%	206	62.54	-6%
34	NEW	**Billy Porter** Baby Was A Dancer Island	UMG	1,239	238%	36	62.31	110%
35	NEW	**Raye** Flip A Switch. Human Re Sources	IND	1,904	49%	66	59.91	62%
36	NEW	**Cat Burns** Live More & Love More Since 93	SME	1,444	130%	91	58.81	217%
37	NEW	**Harry Styles** Satellite Columbia	SME	3,013	-	150	58.79	-
38	36	**Joel Corry & Tom Grennan** Lionheart (Fearless) Atlantic	WMG	9,162	-8%	168	57.11	2%
39	29	**FLO Ft Missy Elliott** Fly Girl Island	UMG	5,027	-28%	121	55.41	-13%
40	NEW	**Kylie Minogue** Padam Padam BMG	IND.	3,922	-	218	54.91	-
41	47	**David Guetta & Bebe Rexha** I'm Good (Blue) Parlophone	WMG	6,596	7%	202	53.06	16%
42	37	**Nothing But Thieves** Welcome To The DCC RCA	SME	1,292	-9%	34	52.34	-6%
43	16	**The 1975** Oh Caroline Dirty Hit	IND.	3,052	6%	99	51.15	-45%
44	NEW	**Jessie Ware** Begin Again EMI	UMG	1,781	138%	86	50.64	46%
45	NEW	**Joel Corry & Caity Baser** Dance Around It Atlantic	WMG	5,414	-	165	48.77	-
46	NEW	**Loreen** Tattoo Polydor	UMG	2,440	828%	195	47.26	1657%
47	46	**Lizzo** 2 Be Loved (Am I Ready) Atlantic	WMG	7,877	3%	190	46.79	-2%
48	NEW	**Hozier** Eat Your Young Island	UMG	2,167	-28%	113	46.51	20%
49	NEW	**Romy** Enjoy Your Life Young	IND.	1,438	166%	61	46.29	376%
50	41	**Cian Ducrot** I'll Be Waiting Polydor	UMG	6,447	-12%	98	46.08	-7%

UK TV AIRPLAY TOP 50

ELLIE GOULDING & CALVIN HARRIS

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP/PLAYS/TREND%/STNS			
1	1	**Calvin Harris & Ellie Goulding** Miracle / Columbia	SME	1,021	11%	6
2	NEW	**Post Malone** Chemical / Republic	UMG	888	407%	6
3	47	**Lewis Capaldi** Wish You The Best / Vertigo	UMG	761	227%	6
4	30	**Switch Disco & Ella Henderson** React / Relentless	SME	745	77%	5
5	3	**Jax Jones & Calum Scott** Whistle / Polydor	UMG	739	-15%	6
6	2	**PinkPantheress** Boy's A Liar / Warner	WMG	735	-16%	6
7	6	**Ed Sheeran** Eyes Closed / Atlantic	WMG	697	-5%	6
8	5	**Libianca** People / 5K	SME	677	-10%	6
9	NEW	**D.Guetta/Anne-Marie/C.Leray** Baby Don't... / Parlophone	W/W	630	347%	6
10	10	**Mae Stephens** If We Ever Broke Up / EMI	UMG	625	-3%	5
11	28	**Mae Muller** I Wrote A Song / Capitol	UMG	611	41%	11
12	8	**FLO Ft Missy Elliott** Fly Girl / Island	UMG	609	-8%	7
13	11	**Miley Cyrus** Flowers / RCA	SME	581	-7%	6
14	NEW	**David Kushner** Daylight / Miserable	UMG	550	563%	5
15	9	**Niall Horan** Heaven / Capitol	UMG	549	-16%	6
16	15	**Sigala/M.Muller/C.Baser Ft...** Feels This... / Ministry Of Sound	SME	516	-5%	5
17	13	**Z.Larsson** Can't Tame Her / Black Butter/Sommer House	SME	514	-17%	5
18	4	**Metro Boomin/The Weeknd/21 Savage** Creepin' / Republic	UMG	507	-35%	5
19	NEW	**Fifty Fifty** Cupid (Twin Ver.) / Parlophone	WMG	494	-	5
20	12	**Coi Leray** Players / Uptown/Republic	UMG	452	-27%	5
21	21	**Taylor Swift** Anti-Hero / EMI	UMG	444	-10%	6
22	NEW	**Jonas Brothers** Waffle House / Republic	UMG	444	-	5
23	7	**Raye Ft 070 Shake** Escapism / Human Re Sources	IND	428	-39%	6
24	18	**Rema/S.Gomez** Calm Down / Jonzing Worldwide/Mavin	IND.	408	-21%	7
25	14	**SZA** Kill Bill / RCA/Top Dawg	SME	378	-31%	6
26	NEW	**Ice Spice/Nicki Minaj** Princess Diana / 10K Projects/Capitol	UMG	363	371%	6
27	23	**Miley Cyrus** River / RCA	SME	348	-25%	2
28	NEW	**Jorja Smith** Try Me / FAMM	IND.	325	408%	3
29	NEW	**Rita Ora Ft Fatboy Slim** Praising You / BMG	IND.	312	-	4
30	19	**Meghan Trainor** Mother / Epic	SME	308	-39%	4
31	16	**Lizzo** Special / Atlantic	WMG	302	-44%	4
32	40	**Harry Styles** As It Was / Columbia	SME	290	-9%	5
33	32	**Ayra Starr** Rush / Mavin	IND.	285	-31%	6
34	NEW	**Raye** Flip A Switch. / Human Re Sources	IND	283	-	6
35	29	**Pink** Trustfall / RCA	SME	283	-33%	4
36	NEW	**The Weeknd Ft Future** Double Fantasy / Republic/XO	UMG	282	-	6
37	20	**Tom Grennan** Here / Insanity	SME	278	-45%	5
38	NEW	**Labrinth** Never Felt So Alone / Columbia/Interscope	S/U	275	117%	5
39	NEW	**Mahalia** Terms And Conditions / Atlantic	WMG	274	381%	5
40	17	**Mimi Webb** Red Flags / Epic	SME	273	-48%	5
41	NEW	**Harry Styles** Satellite / Columbia	SME	264	-	5
42	22	**Miguel** Sure Thing / Jive	SME	259	-46%	6
43	41	**Cian Ducrot** I'll Be Waiting / Polydor	UMG	259	-17%	4
44	NEW	**Jess Glynne** Silly Me / EMI	UMG	252	-	4
45	34	**Venbee & Goddard** Messy In Heaven / Columbia	SME	227	-42%	5
46	43	**Eliza Rose/Interplanetary...** B.O.T.A.../ Warner/X One House	WMG	216	-16%	5
47	31	**Strandz** Us Against The World / Relentless	SME	216	-48%	5
48	35	**Tiësto & Tate McRae** 10:35 / Atlantic/Ministry Of Sound	WMG	202	-44%	4
49	42	**George Ezra** Green Green Grass / Columbia	SME	201	-28%	5
50	NEW	**Tom Grennan** How Does It Feel / Insanity	SME	197	-	3

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

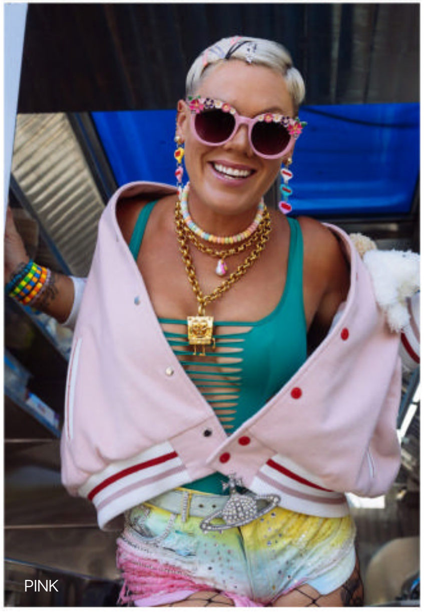
TM	ARTIST/TITLE		COMPANY	CORPGROUP	PLAYS	STNS	IMPACTS
1	Miley Cyrus	Flowers	Sony Music	SME	129,986	1,893	2,929.49m
2	Ed Sheeran	Eyes Closed	Atlantic	WMG	117,681	1,646	2,597.13m
3	Pink	TRUSTFALL	Sony Music	SME	72,652	1,125	2,005.15m
4	David Guetta feat. A..	Baby Don't Hurt Me	Warner Music	WMG	94,131	1,326	2,003.53m
5	Purple Disco Machine..	Substitution	Insanity Records	SME	67,613	1,053	1,609.61m
6	Metro Boomin feat. T..	Creepin'	Universal Music	UMG	50,488	816	1,336.48m
7	Dermot Kennedy	Kiss Me	Universal Music	UMG	42,439	970	1,207.32m
8	Taylor Swift	Anti-Hero	Universal Music	UMG	57,972	1,272	1,146.10m
9	Lost Frequencies, El..	Back To You	One Seven Music	SME	43,605	731	1,140.52m
10	Calvin Harris feat. ..	Miracle	Sony Music	SME	75,031	1,190	1,130.45m
11	KAMRAD	Feel Alive	Epic	SME	31,866	541	1,075.34m
12	Lil Nas X	STAR WALKIN (League ..	Sony Music	SME	37,357	803	1,044.14m
13	Post Malone	Chemical	Universal Music	UMG	56,979	1,114	1,006.47m
14	David Guetta & Bebe ..	I'm Good (Blue)	Parlophone	WMG	47,563	1,307	912.45m
15	Rosa Linn	SNAP	Columbia	SME	33,598	1,156	899.58m
16	Zara Larsson	Can't Tame Her	Sony Music	SME	54,233	830	897.51m
17	Linkin Park	Lost	Warner Records	WMG	20,242	479	894.49m
18	Jax Jones & Calum Scott	Whistle	Universal Music	UMG	59,036	976	879.86m
19	Leony	Somewhere In Between	Armada Music	Ind.	23,223	411	870.72m
20	Tiësto & Tate McRae	10:35	Warner Music	WMG	40,926	944	825.95m
21	Tiësto	Lay Low	Warner Music	WMG	41,856	648	822.26m
22	Lewis Capaldi	Forget Me	Universal Music	UMG	47,503	1,212	813.98m
23	Ed Sheeran	Celestial	Atlantic	WMG	31,199	1,178	810.28m
24	Loi	Gold	VOLKSMUSIC	Ind.	24,233	519	774.96m
25	Felix Jaehn & Ray Da..	Call It Love	Universal Music	UMG	29,084	639	760.77m
26	Harry Styles	As It Was	Sony Music	SME	37,199	1,644	736.05m
27	Rita Ora	You Only Love Me	Bmg Rights Manaç	Ind.	27,279	573	722.88m
28	ROSALÍA	LLYLM	Sony Music	SME	19,155	433	718.00m
29	Michael Schulte x R3HAB	Waterfall	Universal Music	UMG	18,569	329	714.10m
30	Nico Santos	Number 1	Virgin Records	UMG	20,010	261	705.74m
31	Black Eyed Peas feat..	BAILAR CONTIGO	Sony Music	SME	21,993	404	678.23m
32	Ray Dalton	Do It Again	Sony Music	SME	18,087	383	652.68m
33	FAST BOY x Topic	Forget You	Universal Music	UMG	18,711	450	628.51m
34	Louane	Secret	Universal Music	UMG	11,471	196	627.80m
35	Michael Patrick Kell..	Wonders	SMD/Columbia De	SME	18,871	301	625.82m
36	Loreen	Tattoo	Universal Music	UMG	35,147	1,446	620.42m
37	Lizzo	2 Be Loved (Am I Ready)	Warner Music	WMG	24,538	849	606.04m
38	KAROL G X Shakira	TQG	Universal Music	UMG	18,757	418	604.65m
39	Benson Boone	In The Stars	Warner Music	WMG	15,076	341	596.91m
40	Aden Foyer	The Ballet Girl	Columbia	SME	17,912	303	596.08m
41	Måneskin	The Loneliest	Sony Music	SME	14,671	572	581.41m
42	Mae Stephens	If We Ever Broke Up	Universal Music	UMG	29,606	714	571.78m
43	Latto feat. LU KALA	Lottery	Sony Music	SME	20,407	483	571.05m
44	Tom Gregory	Forget Somebody	Sony Music	SME	12,061	339	549.50m
45	Niall Horan	Heaven	Neon Haze Music	UMG	38,912	897	548.27m
46	Udo Lindenberg & Apa..	Komet	Warner National	WMG	12,399	234	547.44m
47	Måneskin	BABY SAID	Sony Music	SME	17,698	433	531.52m
48	Nuit Incolore	Dépassé	Pias	Ind.	8,774	93	519.03m
49	Joel Corry & Tom Gre..	Lionheart (Fearless)	Warner Music	WMG	34,491	821	512.95m
50	Alok & James Arthur	Work With My Love	Sony Music	SME	29,281	817	506.15m

MILEY CYRUS

ED SHEERAN

METRO BOOMIN

COI LERAY, DAVID GUETTA & ANNE-MARIE


PINK

MAY CHART

STREAMING

GLOBAL

TM	ARTIST/TITLE
1	Eslabon Armado, Peso Pluma Ella Baila Sola
2	Grupo Frontera Un X100to
3	Yng Lvcas La Bebe – Remix
4	Fifty Fifty Cupid – Twin Version
5	Miley Cyrus Flowers
6	David Kushner Daylight
7	SZA Kill Bill
8	Harry Styles As It Was
9	Karol G, Shakira TQG
10	Feid Classy 101
11	Peso Pluma PRC
12	Rosalía Beso
13	Rema Calm Down (With Selena Gomez)
14	Metro Boomin Creepin' (With The Weeknd...)
15	The Weeknd Die For You (With Ariana Grande)...
16	Junior H El Azul
17	Tyler, The Creator See You Again (Feat. Kali Uchis)
18	Yandel Yandel 150
19	PinkPantheress Boy's A Liar Pt. 2
20	Natanael Cano, Peso Pluma... AMG

EUROPE

TM	ARTIST/TITLE
1	David Kushner Daylight
2	Miley Cyrus Flowers
3	Loreen Tattoo
4	Käärijä Cha Cha Cha
5	Calvin Harris Miracle (With Ellie Goulding)
6	David Guetta, Bebe Rexha I'm Good (Blue)
7	Rosalía Beso
8	David Guetta, Anne-Marie, Coi... Baby Don't Hurt Me
9	Metro Boomin Creepin' (With The Weeknd...)
10	Harry Styles As It Was
11	Alessandra Queen Of Kings
12	Ed Sheeran Eyes Closed
13	Tom Odell Another Love
14	Eminem Mockingbird
15	Libianca People
16	Rema Calm Down (With Selena Gomez)
17	Fifty Fifty Cupid – Twin Version
18	OneRepublic I Ain't Worried
19	SZA Kill Bill
20	Karol G, Shakira TQG

UNITED KINGDOM

TM	ARTIST/TITLE
1	David Kushner Daylight
2	Calvin Harris Miracle (With Ellie Goulding)
3	Miley Cyrus Flowers
4	PinkPantheress Boy's A Liar Pt. 2
5	SZA Kill Bill
6	Libianca People
7	Lewis Capaldi Wish You The Best
8	Ed Sheeran Eyes Closed
9	Taylor Swift Anti-Hero
10	Fifty Fifty Cupid – Twin Version
11	Harry Styles As It Was
12	Raye Escapism
13	Switch Disco, Ella Henderson React
14	Tyler, The Creator See You Again (Feat. Kali Uchis)
15	Loreen Tattoo
16	Rema Calm Down (With Selena Gomez)
17	Post Malone Chemical
18	Lizzy McAlpine Ceilings
19	Jazzy Giving Me
20	Metro Boomin Creepin' (With The Weeknd...)

FRANCE

TM	ARTIST/TITLE
1	Naps, Gazo, Ninho C'est Carré Le S
2	SDM Bolide Allemand
3	PLK Demain
4	Ninho Freestyle Lvl Up 1
5	Gaulois Jolie (Feat. Ninho)
6	Tiakola Meuda
7	Miley Cyrus Flowers
8	Djadja & Dinaz Capitaine
9	No Limit LA Rue
10	SDM Mr Ocho
11	Ayra Starr Rush
12	Werenoi Laboratoire
13	Hamza Nocif
14	Werenoi Ciao
15	Lomepal Decrescendo
16	PLK Nouvelles
17	Zola Amber
18	Werenoi Solitaire
19	Vacra Tiki Taka
20	Naps, Koba Lad, Maes La Danse Du Roro

GERMANY

TM	ARTIST/TITLE
1	Udo Lindenberg, Apache 207 Komet
2	Yung Yury Tabu
3	Apache 207 Neunzig
4	David Kushner Daylight
5	Reezy Expensive Shit
6	Ikke Hüftgold Bumsbar
7	HoodBlaq Pass Auf
8	Raf Camora All Night
9	RAF Camora Anna
10	01099 Anders
11	Bonez MC Cinnamon Roll
12	Miley Cyrus Flowers
13	Apache 207 Breaking Your Heart
14	Eminem Mockingbird
15	Tiësto Lay Low
16	Bonez MC Babylon
17	Reezy Shoot
18	David Guetta Baby Don't Hurt Me
19	HoodBlaq Carrera
20	Nina Chuba Mangos Mit Chili

MILEY CYRUS

DAVID KUSHNER

PINKPANTHERESS

NAPS

ELLIE GOULDING & CALVIN HARRIS

NETHERLANDS

TM	ARTIST/TITLE
1	Kevin, Yade Lauren Trust
2	Marco Schuitmaker Engelbewaarder
3	Loreen Tattoo
4	David Kushner Daylight
5	Maan Stiekem
6	Calvin Harris Miracle (With Ellie Goulding)
7	Miley Cyrus Flowers
8	Metejoor Wat Wil Je Van Mij
9	Turfy Gang Padellen
10	Libianca People

NORWAY

TM	ARTIST/TITLE
1	Kudos, Golfklubb Haien Kommer (Sharkdog)
2	Brødrene Bausa Turné
3	Loreen Tattoo
4	Undergrunn Michelin Stjerner
5	David Kushner Daylight
6	Käärijä Cha Cha Cha
7	Emma Steinbakken Delilah
8	Alessandra Queen Of Kings
9	Albin Lee Meldau Josefin
10	Emma Steinbakken Floden

SPAIN

TM	ARTIST/TITLE
1	Saiko Supernova
2	Lola Indigo El Tonto
3	Rosalía Beso
4	Jhayco Mami Chula
5	Marshmello El Merengue
6	Feid Classy 101
7	Yandel Yandel 150
8	Karol G TQG
9	Vicco Nochentera
10	Chanel, Abraham Mateo Clavaito

SWEDEN

TM	ARTIST/TITLE
1	Bolaget Ikväll Igen
2	Adamm 17
3	Käärijä Cha Cha Cha
4	Victor Leksell Fånga Mig När Jag Faller
5	Loreen Tattoo
6	Hov1 Gråt
7	Naod Dum Av Dej
8	Eah Jé Beroendeframkallande
9	Thomas Stenström Andas In Andas Ut
10	Yasin Har Dig

UNITED STATES

TM	ARTIST/TITLE
1	Eslabon Armado Ella Baila Sola
2	Morgan Wallen Last Night
3	Grupo Frontera Un X100to
4	SZA Kill Bill
5	Tyler, The Creator See You Again (Feat. Kali Uchis)
6	Yng Lvcas La Bebe - Remix
7	Fifty Fifty Cupid - Twin Version
8	PinkPantheress Boy's A Liar Pt. 2
9	Drake Search & Rescue
10	Peso Pluma, Natanael Cano PRC

vevo

STREAMING - MUSIC VIDEO

WORLDWIDE

TM	ARTIST/TITLE
1	Karol G, Shakira TQG
2	Rema, Selena Gomez Calm Down (Official Music Video)
3	Miley Cyrus Flowers (Official Video)
4	Feid, Young Miko Classy 101 (Official Video)
5	Yuridia, Angela Aguilar Qué Agonía (Video Oficial)
6	Becky G, Peso Pluma Chanel (Official Video)
7	The Weeknd Save Your Tears (Official Music Video)
8	Shakira Waka Waka (This Time For Africa) (The...)
9	CantaJuego Soy Una Taza (Version Mexico)
10	Mark Ronson ft. Bruno Mars Uptown Funk (Official Video)
11	Karol G Mientras Me Curo Del Cora (Official Video)
12	Tini Cupido (Video Oficial)
13	50 Cent In Da Club (Official Music Video)
14	Karol G Provenza (Official Video)
15	Luis Fonsi Ft. Daddy Yankee Despacito
16	Karol G Amargura (Visualizer)
17	Eminem Mockingbird [Official Music Video]
18	Dwayne Johnson You're Welcome (from Moana/Official...)
19	Tom Odell Another Love (Official Video)
20	Calibre 50 Si Te Pudiera Mentir (Letra)

UNITED KINGDOM

TM	ARTIST/TITLE
1	Lewis Capaldi Wish You The Best (Official Video)
2	Miley Cyrus Flowers
3	Rema, Selena Gomez Calm Down (Official Music Video)
4	Calvin Harris, Ellie Goulding Miracle (Official Video)
5	Dwayne Johnson You're Welcome (From Moana/ Official...)
6	French Montana Ft. Swae Lee Unforgettable
7	Ice Spice & Nicki Minaj Princess Diana (Official Music Video)
8	Switch Disco React (Feat. Ella Henderson) (Lyric Video)
9	David Kushner Daylight (Official Music Video)
10	Lady Gaga, Bradley Cooper Shallow (from A Star Is Born) (Official...)
11	Raye, 070 Shake Escapism (Official Music Video)
12	Ayra Starr Rush (Official Music Video)
13	Katy Perry Roar
14	Jax Jones, Calum Scott Whistle
15	Eminem Mockingbird [Official Music Video]
16	Mark Ronson Ft. Bruno Mars Uptown Funk (Official Video)
17	Shakira Waka Waka (This Time For Africa) (The...)
18	Maroon 5 Girls Like You ft. Cardi B (Volume 2)...
19	Lewis Capaldi Forget Me (Official Video)
20	Kenny Rogers The Gambler

UNITED STATES

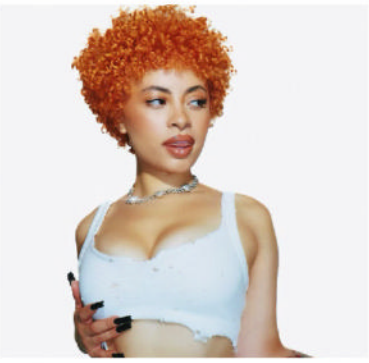
TM	ARTIST/TITLE
1	Toosii Favorite Song (Official Video)
2	Ice Spice & Nicki Minaj Princess Diana (Official Music Video)
3	Morgan Wallen Last Night (One Record At A Time Sessions)
4	Becky G, Peso Pluma Chanel (Official Video)
5	GloRilla, Cardi B Tomorrow 2 (Official Music Video)
6	Karol G, Shakira TQG (Official Video)
7	Lil Baby California Breeze (Official Video)
8	SZA Snooze (Audio)
9	Dwayne Johnson You're Welcome (from Moana/Official...)
10	Miley Cyrus Flowers (Official Video)
11	Rema, Selena Gomez Calm Down (Official Music Video)
12	Yuridia, Angela Aguilar Qué Agonia (Video Oficial)
13	Chris Stapleton Tennessee Whiskey (Official Audio)
14	Chris Brown Under The Influence (Official Video)
15	Hardt feat. Lainey Wilson Wait In The Truck (Official Music Video)
16	Post Malone, Swae Lee Sunflower (Spider-Man: Into The Spider...)
17	Coco Jones ICU
18	Mark Ronson Ft. Bruno Mars Uptown Funk (Official Video)
19	Lewis Capaldi Wish You The Best (Official Video)
20	Morgan Wallen Wasted On You (The Dangerous Sessions)

NEW ARTISTS – UK

TM	ARTIST/TITLE
1	Ice Spice & Nicki Minaj Princess Diana
2	David Kushner Daylight
3	Mae Muller I Wrote A Song
4	ArrDee, Cat Burns Home For My Heart
5	Cat Burns Live More & Love More (Rooftop Performance)
6	Libianca People (Official Visualiser)
7	Cat Burns Live More & Love More
8	Cat Burns Live More & Love More (S.P.Y. remix...)
9	David Kushner Daylight
10	Halle Part Of Your World (From The Little...)
11	Papa Jay Let Me Know
12	FLO Ft. Missy Elliot Fly Girl
13	Lola Brooke Don't Play With It (Remix)
14	Eighty8 Granny Baby
15	Valiant Expensive
16	Blinkie All Of Me (Do For Love)
17	Halle Bailey Performs Part Of Your World At Disneyland
18	Mette Mama's Eyes
19	Patrick Topping Make Me Happy (Visualiser)
20	Talia Mar Self-Portrait

KAROL G

LEWIS CAPALDI



ICE SPICE

DAVID KUSHNER

FRANCE

TM	ARTIST/TITLE
1	Louane Secret
2	Ayra Starr Rush (Official Music Video)
3	Miley Cyrus Flowers (Official Video)
4	Indila Dernière Danse (Clip Officiel)
5	Maes Fetty Wap
6	Shakira Waka Waka (This Time For...)
7	Kalash Mwaka Moon Ft. Damso
8	Soso Maness ft. PLK Petrouchka (Clip officiel)
9	Lady Gaga, Bradley Cooper Shallow (From A Star Is Born)...
10	Maître Gims ft. Niska Sapés Comme Jamais (Clip...)

GERMANY

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Eminem Mockingbird (Official Music...)
3	Rema, Selena Gomez Calm Down
4	Shakira Waka Waka (This Time for...)
5	50 Cent In Da Club
6	Pink Trustfall
7	David Kushner Daylight (Official Music Video)
8	Tom Odell Another Love (Official Video)
9	Lewis Capaldi Wish You The Best (Official...)
10	Roland Kaiser, Maite Kelly Warum Hast Du Nicht Nein...

AUSTRALIA

TM	ARTIST/TITLE
1	Miley Cyrus Flowers (Official Video)
2	Lewis Capaldi Wish You The Best (Official...)
3	Rema, Selena Gomez Calm Down (Official Music...)
4	Morgan Wallen Last Night (One Record At A...)
5	Dwayne Johnson You're Welcome (from Moana...)
6	Katy Perry Roar
7	Mark Ronson Ft. Bruno Mars Uptown Funk
8	Ice Spice & Nicki Minaj Princess Diana (Official Music...)
9	Lady Gaga, Bradley Cooper Shallow (From A Star Is Born)...
10	Stephen Sanchez Until I Found You (Official...)

SPAIN

TM	ARTIST/TITLE
1	Lola Indigo, Quevedo El Tonto (Official Video)
2	Karol G, Shakira TQG (Official Video)
3	Vicco Nochentera (Video Oficial)
4	Chanel, Abraham Mateo Clavaito (Official Video)
5	Rosalia, Rauw Alejandro Beso
6	Feid, Young Miko Classy 101 (Official Video)
7	Marshmello, Manuel Turizo El Merengue (Official Video)
8	Tini Cupido (Video Oficial)
9	Rosalía Despechá (Official Video)
10	Jhayco, Quevedo Mami Chula (Official Video)

ITALY

TM	ARTIST/TITLE
1	Marco Mengoni Due Vite (Official Video...)
2	Lazza Cenere (Sanremo 2023)
3	Geolier Ft. Marracash Il Male Che Mi Fai (Visual...)
4	Tananai Tango (Sanremo 2023)
5	Madame Il Bene Nel Male (Sanremo...)
6	Rosa Chemical, Bdope Made In Italy (Sanremo...)
7	Geolier Come Vuoi (Official Video)
8	Geolier Ft. Sfera Ebbasta X Caso
9	Tony Effe Boss
10	Finesse Ft. Shiva, Sfera... Gelosa (Official Video)

TikTok Trending

INSIDE THE MOST VIRAL TRACKS OF THE MONTH

UNITED KINGDOM

Chinchilla

Little Girl Gone

Video Creations: 125,500

Chinchilla's latest track, Little Girl Gone, has become an anthem for empowerment on TikTok. The track is the London-born pop act's first release since going independent and has resonated deeply with female creators, who have been inspired by the lyrics and her potent stand against misogyny.

Little Girl Gone has also been embraced by creators with ADHD, who have found an outlet for their experiences through Chinchilla's raw vocals. Fans have been using the heavy rage elements of the song to educate others on what can trigger ADHD-related anger.

Chinchilla has also been eagerly engaging with audiences using her song, responding in comment sections and jumping on hashtags.

Sheema Siddiqi, artist community manager at TikTok UK, highlights the way that, both through Little Girl Gone and her use of the platform, Chinchilla has connected with audiences far and wide.

"The success of Little Girl Gone on TikTok is testament to Chinchilla's resilience, tenacity and uncanny ability to make people from all backgrounds feel heard," she says. "Chinchilla has harnessed the power of TikTok to foster meaningful connections with fans and elevate her music to new heights. Her ability to challenge industry norms through her music enables her to resonate with a vast and diverse audience. We're excited for Chinchilla as she races up the charts and can't wait to support her journey as an independent artist."

> "The success of Little Girl Gone on TikTok is testament to Chinchilla's uncanny ability to make people feel heard"
> Sheema Siddiqi
> TikTok

Sosa

Boy You

Video Creations: 20,600

When GCSEs were in full swing, Sosa's Boy You proved itself to be a soundtrack for students across the UK looking beyond the days of exams. At 16 years old, the London-born artist has had her first taste of stardom, with Boy You making its way to the top of TikTok's UK Hot 50 chart and featuring on For You Pages across the country. Boy You, which Sosa made as a late night freestyle and released through TikTok's SoundOn platform, is testament to hard graft and has been serving as an inspiration for young people everywhere.

Jazzy

Giving Me

Video Creations: 22,900

Jazzy's debut solo release has been making waves on TikTok, with its impact being felt across the platform's #ElectronicMusic campaign and the charts. Jazzy is the first Irish female artist in over 14 years to reach No.1 in Ireland, and she has recieved support across the TikTok community. Creators have been using the song to soundtrack a range of fashion and fitness content. Audiences have also loved Jazzy's TikTok videos, including her reaction to being in the crowd at the 3Arena when her track was played, and how she celebrated when the track hit No.1.

GLOBAL

Santana & Sped Up + Slowed

Maria Maria (Sped Up)

Video Creations: 1,400,000

The sped-up rendition of '90s hit Maria Maria has become a muse for creators on TikTok. This version of the track was initiated by a popular Irish family on the platform, The Simpson Family, and has since become the sound for everything from fashion and make-up content to the recipes of #FoodTok creators. As Maria Maria continues to entertain across the platform, it has shown how a memorable melody can be brought to life in the hands of a new generation.

Käärijä

Cha Cha Cha

Video Creations: 60,900

The TikTok community are still spinning their favourite records from this year's Eurovision contest. A great example of the staying power of this year's entries is Finland's Käärijä, whose Cha Cha Cha saw an increase of 697% in TikTok creations following the Grand Final. Through covers, reaction videos and dances, Käärijä has become a TikTok sensation. The high energy artist also shared consistent behind-the-scenes content throughout the contest, giving his ever-growing fanbase insight into his preparations and celebrations.

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THE Music Week ARCHIVE

5 years ago...

Music Week
Inside the business of music. Established 1959
"THIS COULD BE A GOLDEN AGE..."
LYOR COHEN
YOUTUBE'S NEW BOSS MAKES THE MUSIC INDUSTRY AN OFFER IT CAN'T REFUSE
FUTURE

TOP STORY
ME & YOUTUBE

Five years ago, someone whom *Music Week* christened the "ultimate music business survivor" took to our cover, not only to reflect on his trailblazing career so far but also to outline his plans for an even bigger future. We are, of course, speaking about Lyor Cohen.

Hot on the heels of launching YouTube Music in the UK, he was in a bullish mood.

"We heard the labels loud and clear," explained Cohen. "They said, 'Why do you think just being experts in advertising and creating this global platform is enough?'"

At a time when debate was rife around the so-called 'value gap', the streaming giant's global head of music had a lot to say on the topic of whether the music business was about to start getting more money from the platform.

"Of course they're going to get more money," said the exec. "The problem with the industry is, they've always compared advertising to subscription. I'm hoping that there will now be more sophistication in understanding, but in terms of subscription, we'll be providing the same sort of economics that the other services do."

So, five years on, how is it going?

In September 2022, YouTube issued a big update on what its "twin engine" of subscription and advertising revenue had put back into the music industry. In a blog post from Cohen reaffirming his ambition for YouTube to be the top contributor of revenue to the music business by 2025, he revealed the platform paid $6 billion to the music industry in the 12 months from July 2021 to June 2022. That was an increase of $2bn on the reported revenue payout of $4bn in the prior 12 months.

Also inside... **The Official Charts Company** unveiled a major revamp of the **Singles Chart** that significantly upgraded the value of streams from subscription services and also added video streams for the first time... Co-presidents **Glyn Aikins** and **Riki Bleau** outlined their vision to make new **Sony** label **Since '93** a home of "unparalleled" artist development... **Auddly** – co-founded by **ABBA** legend **Björn Ulvaeus** – was set up to help songwriters secure "quick and accurate payments of royalties" thanks to a new data partnership with **PRS**... The one and only **Becky Hill** told us she wanted to be "seen as one of the great singer/songwriters" of her generation... **PRS For Music**'s head of business development **Rob Kirkham** guided us through their new **concert tariff**... **Goo Goo Dolls** frontman **Johnny Rzeznik** talked about the making of their hit **Iris**, which was the UK's most streamed rock song as of 2017... **Pusha T**, **Arctic Monkeys** and **Jorja Smith** were among the top picks as *Music Week* surveyed the industry for its favourite albums of the year so far... Scottish industry veteran **Andy McQueen** marked 25 years since co-founding independent publisher **Notting Hill Music**... **Clean Bandit** scored their fourth UK No.1 single (and featured vocalist **Demi Lovato** her first) with **Solo**... The all-conquering **The Greatest Showman** soundtrack was No.1 for an astounding 20th time in 24 weeks...

20 years ago...

NEWS: 14th Floor signs MARK JOSEPH after the 22-year-old breached Top 40 with self-distributed single News 3

NEWS: A string of UK acts, including Virgin's THE THRILLS, look set to benefit from a growing trend for long-termism Talent 4

NEWS: Doublethink label gears up for UK roll-out of Australian rock act MOTOR ACE with single and run of UK dates International

PRE-RELEASE TOP: DOWNLOAD AGENDA – FEATURE, p19-20

R EVERYONE IN THE BUSINESS OF MUSIC

21 JUNE 2003 £3.80

music week

mbargo breach prompts talks

Metallica: release date confusion

Music DVD set for further boost as chart rules relax

Zwan: deemed illegible for chart

bile downloads ready by autumn

Evanescence: part of mobile trial

TOP STORY

BREACH FOR THE STARS

Record companies and retailers were set to hold emergency talks on breaches of new release embargoes in stores after hundreds of copies of the new Metallica album, St. Anger, went on sale early in the UK. Safeway was among the retailers sitting on the naughty step. Still, Metallica's eighth studio album – the recording of which was documented in the legendary 2004 film Some Kind Of Monster – managed to debut at No.3, and has gone on to sell 283,136 in the UK according to Official Charts Company data. Take that, breaches!

MISSION INELIGIBLE

The UK's chart rules were overhauled to reflect the importance of music DVDs. The new guidelines were an effort to erase an anomaly which prevented sales of Billy Corgan's new band Zwan's debut from contributing to its chart position. Such is life, there was small print. The changes only applied if at least 80% or more of the tracks on the CD appeared on the DVD format, and if the DVD had a maximum duration twice that of the audio release. Sales of DVDs associated with CDs were not, however, eligible for the main DVD chart, so we never got to find out if Zwan were more popular than Bend It Like Beckham...

LOCK AND DOWNLOAD

The O2 network joined BARD in preparation for the planned autumn launch of a service offering downloads for sale over mobile phones. Evanescence's No.1 single Bring Me To Life was one of the hits available to the 300 consumers involved in the trial, with individual track prices expected to be in the region of £1.50. Which is way too cheap for an ironclad banger like Bring Me To Life, if you ask us...

Also inside... **All Saints** star **Melanie Blatt** unveiled her debut solo single **Do Me Wrong**... **Mercury Records** restructured, with its **Fontana** imprint set to focus on pop, **Mercury/Vertigo** on established stars, and **Def Jam UK** on R&B and hip-hop... **EMI** was preparing new releases from **Atomic Kitten** and **Blue**... **Evanescence**'s aforementioned hit **Bring Me To Life** was the top single in the land, while **Radiohead**'s **Hail To The Thief** album debuted at No.1...

BARD: TA... FIRST TO THE R... – INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC

music week

Staff face uncertainty as A&M shuts up shop

Rutland tipped to snap up Castle

Sir George steps up for top industry honour

ULTRA

25 years ago...

A&M staff were in discussions over their futures following the company's closure after 29 years as a standalone operation... Violence broke out during a **Destiny's Child** performance at **HMV**'s flagship Oxford Street store... **Beatles** producer **Sir George Martin** was to be honoured at the **MITS... Glastonbury** tickets finally sold out after – imagine this! – "one of the slowest years for sales in its history"... **Baddiel, Skinner & Lightning Seeds** had the No.1 single with **3 Lions '98... The Corrs** hit the top spot with their **Talk On Corners** album...

30 years ago...

EMI president and CEO **Rupert Perry** was chosen as the new **BPI** chairman... **Top Of The Pops** and **Later... With Jools Holland** were – unfairly, let's be honest – ranked as "among viewers' least favourite programmes" in a **BBC** survey... The legal wrangle between **Island Records** and **Tring International** over **Bob Marley** copyrights heated up... There was no change in the charts as **Ace Of Base** single **All That She Wants** held firm at No.1 and **Janet Jackson**'s fifth album **Janet** enjoyed a second week on the top spot...

4 Game on

6 Bjork talk

8 Gloves off

22 In bloom

music week

For Everyone in the Business of Music

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Perry leads BPI into battle

Viewers snub music

PRS to face grilling at open meeting

June date for future of Emro

BEST SHOT POSSE

Bring On The Sunshine the single out now

DEF II

THE AFTERSHOW

The industry's biggest names have the last word on their life in music...

M. Shadows, (singer, Avenged Sevenfold)

As the singer of **Avenged Sevenfold**, **M. Shadows** has scored No.1 albums on both sides of the Atlantic and headlined huge festivals. Fresh from releasing new record **Life Is But A Dream...**, the star reflects on his career so far...

INTERVIEW: JAMES HICKIE

The world changing has given us peace of mind as a band...

"There are no drivers anymore, in terms of radio only pushing six bands or MTV shoving acts down your throat. Now, every artist can be on Spotify, plus, with Netflix, TikTok and YouTube, we have all these things that take up our time, so music has taken a backseat. You can look at that as a bum-out, or you can look at it as a chance to do whatever you want without expecting everything back. It's very stressful if you're trying to live by old metrics."

Psychedelics helped me understand what it's like to be egoless...

"It also gave me an awareness of the ego – knowing when feelings arise and being aware of why, which is most of the battle. Then you look at building out the foundations of your life: don't do things you don't want to, enjoy the mundane, see success for what it is, and have empathy for people. That way, you can make art to further the human conversation, while making sure it's a true representation of what you want to say."

Blockchain solves a lot of problems for the music industry...

"I think royalties are a problem. If you break down how artists are paid since the advent of streaming, it's these same old deals and no one sees what's going on. If it was on the blockchain, we'd all see *exactly* what's going on. Then we could actually reward fans – you could literally pay the fans who are listening to your music the most. And with ticketing, you could do a lot to get rid of bots and scalpers. If you put these tools into the hands of the artist, we can make a future that's more transparent for the fan."

The people who are against AI...

"Are the people who don't do their banking online or use a credit card. The world will leave them behind. We used AI as part of the online scavenger hunt that we did [to launch Life Is But A Dream...]. It featured prompts of my voice, supposedly hacking us – we fooled everyone into thinking it was all us, but it was AI. At some point AI is going to be able to prompt itself. The question will be: how do I use AI to get 20 times the work done that I used to?"

Being a band that can endure anything is about personalities...

"Some personalities are going to lead more, and you can't have five leaders – though I don't use the term 'leader' to suggest anyone is above or below anyone else. Some people want to go out there and get it done, but you need people who are going to rally behind it. I think you even see it in Metallica. Lars [Ulrich] leads that band and there's that friction point with James [Hetfield], who obviously has a lot of say. Kirk [Hammett] and Robert [Trujillo] are the troops who get behind it and hit it as hard as they can."

Lars Ulrich is the most genuine person...

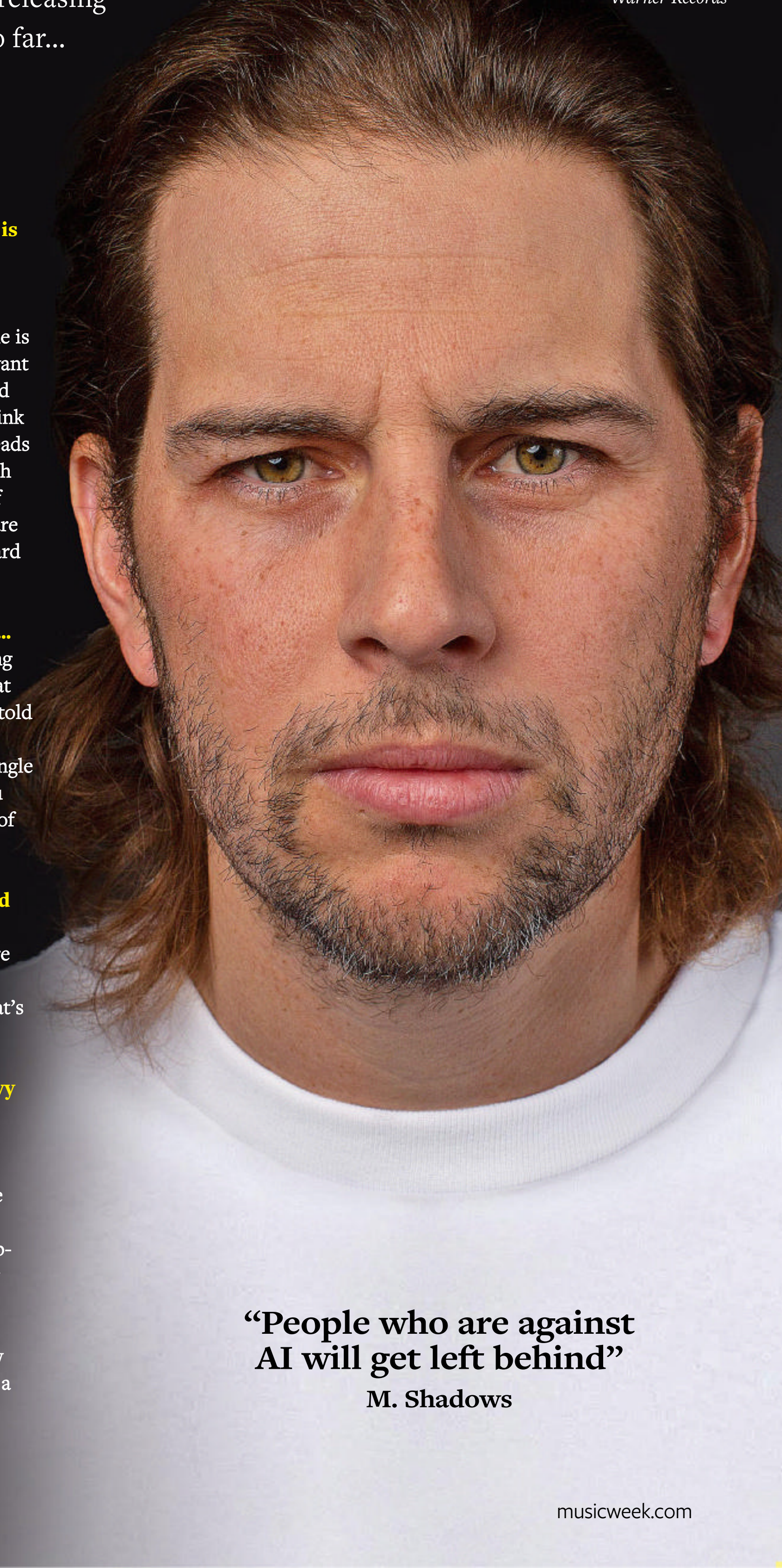
"I was with him recently and we were talking about getting birthday texts and the fact that it's impossible to respond to them all. Lars told me, 'You know what, Matt – if 2,000 people send me a birthday text, I'll answer every single one of them, even if it takes me a week. You know why? Because they took the time out of their day to think about me.'"

Pantera's Phil Anselmo isn't an Avenged Sevenfold fan...

"He gave us the thumbs down when we were soundchecking in Japan. He walked right in front of us and did it. The funny thing is that's exactly how I'd want Phil to act."

We're staying away from the usual heavy metal live show on tour...

"We don't have anyone [working with us] who's ever worked on a rock or metal tour. I won't use names, otherwise that'll become the thing that everyone talks about, but they've worked with the biggest pop and hip-hop artists in the world. We're staying away from the proverbial 'heavy metal junkyard' with fire and inflatables, which we took as far as we could, but are going deep into new technologies. We want people to leave with a certain feeling, and we don't feel we can do that with the old tricks."



Lucky number sevenfold: *Avenged Sevenfold's Life Is But A Dream... is out now on Warner Records*

"People who are against AI will get left behind"
M. Shadows

PHOTO: Brian Cattelle

CONGRATULATIONS

TO ALL OF OUR WINNERS AT
THE MUSIC WEEK AWARDS 2023

INTERNATIONAL MARKETING TEAM OF THE YEAR

ARTIST MARKETING CAMPAIGN FOR CAT BURNS

SONY MUSIC

HER MUSIC AND LEGACY WILL LIVE ON.
BMG